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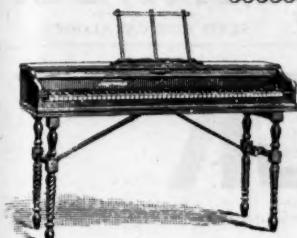
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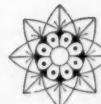
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THE MUSICAL COURIER is on sale at all newstands throughout the United States where weekly papers are handled. It will be esteemed a favor if anyone failing to find the current issue on sale at any point will communicate with this office. A postal card complaint will cause the defect to be immediately remedied.

FINCK ON HIS CRITICS.

Editors Musical Courier:

M R. HOWELLS remarks in his delightful little book, entitled "Criticism and Fiction," which every critic, literary or musical, should carry in his overcoat pocket for a month or two:

"Cánón Farrar confesses that with the best will in the world to profit by the many criticisms of his books he has never profited in the least by any of them, and this is almost the universal experience of authors."

In a recent magazine article Mr. Hall Caine relates the following incident in the life of Wilkie Collins:

He published a book, and forthwith packed up his traps and went off for a yachting tour in the Mediterranean. By the time he returned his mother had collected a tremendous pile of reviews, and she hardly knew whether to be depressed or delighted by them. He was in no hurry to look at them, but after a time he read them carefully through, and this is what he found. Some of them snuffed the book out; others said it was exceedingly fine; some said it was dull; others that it was a sensational performance. "In short," he said, "strive as I might, as a young man, to find some teaching in these 'reviews,' something to guide me for my next book, I could find nothing."

As everybody knows, there are in this city several Press Clipping bureaus, which do a profitable business in supplying authors, artists, politicians and others who are apt to see their names in print, with clippings relating to themselves. One of these bureaus has for its motto the poet's—

O, wad some power the giftie g'e us,

To see oursel's as others see us,

and adds in capital letters, "This Power now Exists." True, but it is a mirror which is convex at

NOTICE TO CORRESPONDENTS.

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one moment and concave the next, so that the author sees but a distorted picture of himself; or to vary the simile, makes him fancy himself a sort of chameleon, wearing all the colors of the rainbow at the same time.

When my "Romantic Love and Personal Beauty" appeared, I looked over a collection of about 200 criticisms in American, English and German papers. Not more than half a dozen of these contained any hints or information by which I was able to profit, yet I would not say that the others were useless to me, for the favorable ones gave me pleasure, while all of them afforded amusement by their picturesque variety of opinion. For instance, while two religious papers said that the book was fit to be read in the home circle before girls, an art paper declared that it was as immoral as the most licentious productions of the Renaissance in Italy! A collection of these contradictory views was arranged in parallel columns and used by the publishers as an advertisement, although they did not feel quite sure whether it would do good or harm, since, if Schumann is right, an unfavorable judgment has the weight of ten favorable ones—a maxim for which Schopenhauer would have doubtless been able to supply an explanation. A similar collection, somewhat less picturesque, might have been made in the case of my latest book, "Wagner and His Works," were it worth while. I may confess, however, that I have derived some useful hints from several of the adverse criticisms, but they always occurred in reviews that were otherwise favorable and courteous.

All the foregoing considerations demonstrate the fact that where there is such a picturesque variety of contradictory opinions, it is foolish for authors to rush into print with a reply to any individual attack on them. I have never done such a thing in my life, and would not do it in the case of my Wagner biography, were it not that two charges in particular were made again and again, and therefore call for an answer. These charges are that I wrote this biography with a strong, if not a fanatical bias, and that I treated the critics unfairly. Before examining these charges I wish to touch on one or two minor points.

Several of the critics have objected to my style as being often too colloquial. This appears to me a very curious and surprising censure. Has not Socrates been praised by innumerable authors for bringing down philosophy from the skies and making it human, "colloquial"? Why then should anyone be blamed for trying in a modest way to bring down Wagnerian aesthetics from the stilted, obscure, dignified regions where they usually dwell, and making them colloquial, so that they can be "understood of all"? It is not so easy a thing to do as some may fancy. Every literary critic knows, or ought to know, that fluency and "carelessness" of style are usually the result of the most painstaking care—the ars celare artem. Among all the pleasant things written about my own style nothing has ever given me more satisfaction than the following remark à propos of my "Pacific Coast Scenic Tour": "He has written it in such an easy style as to make the written description seem to the reader like the utterances of the human voice. He simply tells what he saw and heard without any of the stiffness of the professional author or appearance of having tried to write a book." That has always been my aim and ideal in writing books, and I am glad that I have reached it in the opinion of at least one critic.

In my humble opinion, too much "dignity" is the death of literature. It is better to saw wood than to write stilted, "dignified" books, which nobody ever reads. In my chapters devoted to the critical clowns who abused Wagner for fifty years a burlesque tone seemed to me a great deal more appropriate than a "dignified" style, since it is impossible to look on those men to-day in any but a comic light. I even confess to a sinful lust for slang, and when the Chicago "Dial" remarks that "it is exceedingly unfortunate that a serious life of Wagner should tell us of Hülser's heroic efforts to *down* Wagnerism," of the "big head" displayed by a certain conductor, or of

the "versified rot" of pre-Wagnerian librettists, I reply with a smile that the slang words here italicized were used because they are infinitely more expressive and picturesque than any academic words that might have been substituted. Slang is a good deal like new discords in music. It is always objected to at first by purists, but before long it is accepted as classical and academic.

The second charge to which I wish to refer is a more serious matter. Three critics, whose names are known to the public, but which I will kindly omit, accused me of arguing that the artistic value of Wagner's operas is proved by the large box office receipts whenever they are given to-day. Now, there is no absolute, no such argument in my book, and this charge is therefore a clear case of misrepresentation or literary immorality. What I do intimate is that these large box office receipts prove the triumph of Wagnerism over its detractors, which is an incontrovertible truth. Even if I had attempted to prove that the present popularity of Wagner's works demonstrates their artistic value, I would not have said anything that called for a sneer. It is quite true that immediate popularity, like that of Mascagni and Leoncavallo, does not argue merit—quite the contrary; but when operas which failed at first have continued for almost half a century to grow more and more popular, with a steady crescendo from year to year, we are perfectly safe in accepting them as great works of art. The difference between musical works of genius and mere ephemeral productions has always been that the former have to fight their way inch by inch, while the latter are welcomed with open arms. Wagner was fifty-six years old before France, Italy and England heard even his early operas, while Mascagni's and Leoncavallo's are ordered before the score is half finished.

Third point. No biographer can help becoming to some extent a partisan. His hero gradually becomes as real to him as a living friend, and faults are readily condoned. I admit that in writing this biography I was biased in Wagner's favor, but I claim that such a bias is infinitely preferable to a bias in favor of the malicious and brutal philistines who hounded him all his life. The more I studied the details the more I felt the enormity of their offense. Wagner's character had been so persistently misrepresented that it was necessary to emphasize his noble and amiable traits, in order to restore the proper balance. But I did not suppress any authenticated facts that spoke against him. By so doing I would have simply injured my own reputation as a biographer without helping Wagner.

His virtues were great and benefited the whole world, while his faults were petty and concerned himself and his friends alone. Even if certain charges against his moral character were authenticated—which they are far from being—they would be no excuse for the extraordinary vilifications that have been printed. Nobody ever assailed Beethoven because he owed his deafness and premature death to a disease to which a moral man is not exposed. (See Grove, Vol. I., 173.)

I might fill several columns of THE MUSICAL COURIER with quotations from my book proving that I did not give my approval to everything Wagner was and did, as at least a dozen reviewers have accused me of doing. It is not worth while to do so, as the book is accessible to all; but I claim the right of a culprit before the jury of quoting a few witnesses on my side of the case, as their testimony is less accessible:

There is no endeavor to suppress the truth, to conceal traits that might militate against a high estimate of the character of Wagner, but everything is set down in black and white.—St. Louis "Post Dispatch."

It is proof of Mr. Finck's great sincerity of purpose that worshiping Wagner as he does, he yet presents the evidence most thoroughly on both sides of every question treated in the work.—Boston "Advertiser."

His fondness for his subject does not blind him to Wagner's faults. In this respect he greatly resembles Carlyle in that author's treatment of the character of Frederic the Great.—St. Louis "Republic."

The picture he draws of Wagner as a man, of his personal character is probably the best and most life-like that has yet been given to the public; it shows Wagner as essentially a noble, high souled nature, furiously concentrated upon one single aim in life, possibly sensitive to criticism and ever yearning for sympathy. His volcanic petulance, which often seemed like spite, was but a symptom of persistent ill health. * * * With all its redundancy of rose tints, the portrait is probably a far better likeness than Julian's.—"Atlantic Monthly."

I might stop here, but there is a passage in the Springfield "Republican's" notice which I cannot refrain from adding: "It is not an amiable picture of the great tone master which is set forth here—and those who dislike Wagner's personality will hardly

find any stronger confirmation of their prejudice than this portrait by an admirer." There you are! Could I possibly desire a more impartial witness to my impartiality!

We now come to the last and most debated point—the charge that I have maltreated Wagner's critics. The poor fellows! One of the reviewers says of me that, "not content with mere slaughter, he tramples upon the bodies of his victims, scalps them and holds the trophy exultantly aloft." Fancy! That comes of being brought up in the Wild West, I suppose. Yet I thought that I had done little more than quote the critics' own words, with a casual comment to elucidate the situation. Perhaps the "Nation" was right in suggesting that I applied the pillory too often and that my excess in this direction "is unfortunately calculated to make the impression of blind partisanship on the other side," "than which," it kindly adds, "nothing could be more unjust." But after all the chapters on the critics take up only forty-three pages out of a thousand, and if there are seven of them it is because the critics never learned by experience, but attacked every new work with the same old abuse. Where history repeated itself, biography had to follow suit.

At least half a dozen points may be advanced in defense of my "maltreatment" of the critics. Let us consider them as briefly as possible:

1. A biographer's first duty is realism—a truthful picturing of the environment. Wagnerism is historically a forty years' war, with seven leading battles; consequently it was necessary to describe seven battlefields,

2. The public at large heard only of Wagner the reformer, with merely an occasional glimpse of his amiable side. It saw him constantly—and sees him still in his writings—in the attitude of fighting a swarm of hornets. To leave the hornets and their stings out of the biographic picture would be to show Wagner beating the air like a fool, without any cause. Jullien preferred; to do so but his is not my idea of a biography.

3. The critics deserved a good chastisement, not for their mistaken opinions—it is human to err—but because of their discourteous and often brutal tone. Huxley somewhere speaks of the "mixture of ignorance and insolence" that characterized the early attacks on Darwin. The same words fit our case exactly. I wrote, as one of the reviewers neatly put it, "as one long maddened by the obtusiveness and meanness of the critics." For twenty years I often swore revenge, and no one can now accuse me of perjury.

4. The chastised critics ought to feel grateful for the exposure. It will perhaps prevent them and their successors from assuming the same insolent tone toward future reformers and benefactors of the art of music.

5. One of the hostile reviewers of my book—who, however, admits that Wagner's critics were "unpardonably brutal"—chuckles because in reproducing so many of the adverse opinions on Wagner, I "helped to an understanding of (my) subject very different from what (I) intended." This calls attention to another merit of my method—it helps to present the negative side in as strong language as the positive side. The enthusiasm of hate meets the enthusiasm of love.

In the preface I stated that Wagner's enemies had no end of fun ridiculing him and his admirers in former years, and asked: "Now that the tide has turned have we not a right to a little fun at their expense?" To which one of the critics replied: "A right undoubtedly, but the question here is one of taste, not of right." Precisely. The lower dog is apt to consider it in very bad taste to continue the fight which he enjoyed hugely while he was the upper dog. I once read selections from the criticisms on "Tannhäuser" and "Lohengrin" before the Aldine Club, a club made up of publishers, authors and artists, people of excellent taste. They evidently did not consider my procedure in bad taste, but laughed soloudly that I was repeatedly interrupted in my reading. I find that, apart from the critics, most persons consider the chapters in question the most amusing ones in the book; the list includes some critics too, who have a clear conscience, in proof of which assertion let me make one or two more quotations: "Only the larger fish among the critics have been thus temporarily drawn to the surface, and it is probable that admirers of Wagner will enjoy this sport as much as the author did."—Cleveland "Leader." "He holds up to public scorn in a most amusing manner

throughout the work such anti-Wagnerites as Hanslick, of Viepna, and Bennett, of London, and the reader gets no end of fun as a result."—Hartford "Courant." And by way of climax, allow me to add that in "Harper's Magazine," one of the greatest of American humorists, Mr. Charles Dudley Warner, referred to my "amusing exposure of the musical critics" as "a great entertainment." For which support much thanks.

Very truly yours, HENRY T. FINCK.
NEW YORK, December 11, 1893.

"THE WAGNER CASE."

A FEW months ago we gave our readers some extracts from the opinions of Heinrich Pudor, but after reading Nietzsche's "Der Fall Wagner," we may say that Pudor is not in it. Pudor contents himself with calling Wagner simply "undutsch," with little German blood in his veins. Nietzsche insinuates that he was a Jew. "Was Wagner a German? There are good grounds for the question. He has no German characteristics, although, as an apt pupil, he could pick up a good deal that was German. His whole nature is opposed to everything hitherto regarded as German. His father was a playactor called Geyer, and Geyer is akin to Adler, the latter of these fearful wildfowl being a common Jewish name. Like Pudor, Nietzsche lays great stress on Hegel's influence on Wagner's early life, and while the former calls his music poison, the latter calls it a pestilence. Both accuse poor Richard of corrupting the youth in all sorts of ways, but while Pudor howls for Deutsch-thum, Nietzsche says: "Il faut méditerraniser la musique." Pudor is more coherent. He does indeed write *de omnibus rebus*, but Nietzsche writes moreover *de quibusdam aliis*, and gives us his ideas on Victor Hugo, Schiller, the Goncourt Brothers, Schelling, the German Empire, and all kinds of decadence.

Nietzsche's pamphlet is in its second edition, and is provided with more than the usual quota of epilogues and prologues. In his Vorwort he confesses his early Wagnerism, and his joy at outgrowing it and recovering his health. He knows what it is to be a decadent, but has conquered decadence. "I understand perfectly when a musician says 'I hate Wagner, but can bear no other music.' I could understand, however, a philosopher who declared, 'Wagner is the résumé of modernity. It is no use. One must first be a Wagnerian.'

We have boiled Nietzsche down a good deal, but hope that no injustice is done to him in the process. We must confess, however, his jests (*späßen*) are ponderous.

Yesterday, exclaims Freiderich Nietzsche, I heard Bizet's masterpiece for the twentieth time. Every time I hear "Carmen" I am more of a philosopher, and a better philosopher. Bizet's orchestration is the only one I can bear; Wagner's is brutal, artificial, appealing to the three senses of the modern soul. It is a scirocco. Not only after Bizet am I a better philosopher, but a better man, a better musician, a better hearer. In this work we bid farewell to Wagnerian mist and fog. Here the air is dry, the sky of the tropics shines with all its warmth and *limpidità*; here is sensibility—a Southern, brown, sunburnt sensibility; here is love translated back into nature; no love of a "nobler maiden," no sentimentality, but love as fate, fatality—nature. "Il faut méditerraniser la musique!" And I say this: I, whilom one of the most abandoned Wagnerians, I, who once took Wagner seriously! Ah, the old wizard! The first thing he gave us was a magnifying glass: Look through and everything seems great—even Wagner!

What is Wagner's problem? It is redemption (Erlösung). Everybody in his works must be redeemed, now a young man, now a young woman. He teaches us that innocence by preference redeems interesting sinners ("Tannhäuser"), that the Wandering Jew is redeemed when he marries and settles down ("The Flying Dutchman"), that naughty old maids prefer to be redeemed by good young men ("Kundry"), that pretty girls love to be redeemed by a knight who is also a Wagnerian ("Die Meistersinger"), that married women like to be redeemed by a knight ("Isolde"), that the "Old God," after having morally compromised himself in every respect, is redeemed by an immoral free thinker ("Freigeist und Immoralisten"), (the "Ring"). Do you understand this last idea? I do not, thank goodness.

You may learn other lessons from Wagner, as that

a Wagnerian ballet can lead to despair and virtue ("Tannhäuser"), that evil consequences result from not going to bed at proper times ("Lohengrin" again), that nobody knows whom they really marry ("Lohengrin" once more). "Tristan" and "Isolde" glorify the perfect spouse, who, in a certain case, puts only one question, "Why did you not tell me before?" In "Lohengrin" Wagner represents the Christian idea of faith; the "Flying Dutchman" preaches sublime love, and that woman can steady the most unstable. But granting this, let me ask, Is it desirable? What becomes of the "Wandering Jew" when he marries and settles down. Why, he ceases to be an eternal wanderer; he becomes nothing. The danger to artists and men of genius—and they are the "Wandering Jews"—lies in woman. An adoring woman is certain ruin, for no man can escape being ruined, that is "redeemed," when he is treated as a little god. Goethe said the danger impending over the romantic school, was that of choking while regurgitating moral and religious absurdities—in briefer terms "Parsifal." The philosopher may add " * * * la philosophie ne suffit pas au grand nombre. Il lui faut la sainteté." Holiness is the horizon of the ideal for everything which is purblind by nature.

Now, continues Nietzsche, I will tell you the history of the "Ring." It is a history of redemption, only this time it is Wagner who is redeemed. Wagner for half his life believed in the Revolution as no one but a Frenchman ever believed. He believed that "Siegfried" was a typical revolutionary. "Whence comes all evil?" asked Wagner, and, like an ideologue, answers: "From old conventions (Verträge)." That is, in plain English, manners, laws, morals, institutions, everything on which old society rests. "How can we get rid of the evil of the world?" he asks, and answers; "By declaring war on customs and morals." This "Siegfried" does. His very birth is a declaration of war, for he is the offspring of adultery and incest. (This little detail is Wagner's own invention.) "Siegfried" goes on as he began; he flings away all traditions, all awe and fear; he slays whatever displeases him; he runs full tilt against the old gods, but his chief enterprise is the emancipation of woman "to redeem Brünnhilde." "Siegfried" and "Brünnhilde," the sacrament of free love, the Götterdämmerung of morals, and—evil is abolished. Wagner's skiff sailed merrily on this track for a long time, till he struck the reef of Schopenhauer's philosophy.

Wagner had held different views; he had been setting optimism—damnable optimism—to music. He now felt ashamed of himself. He reflected long; his position was desperate; then a bright idea dawned on him: the reef must be his goal, to be wrecked on it, his object. *Bene navigavi cum naufragium feci.* He translated the "Ring" into Schopenhauerese. Everything goes wrong, everything goes to the bottom. The new world is as bad as the old; the Hindoo Circe, Nothingness, beckons him. "Brünnhilde," who, in his early views, had to depart with a hymn to free love, and to console the world with a socialistic Utopia, now has other work. Wagner must study Schopenhauer and turn into verse the fourth book of "Welt als Wille und Vorstellung." Wagner's debt to Schopenhauer is infinite. The philosopher of the decadence showed to the artist of the decadence his real self.

"The artist of the decadence," that is the word. And now I am in earnest. I am far from regarding it as harmless if this decadent ruins our health, and music, too! Is Wagner really a human being? Is he not rather a disease? He makes everything he touches diseased. He has made music diseased.

A typical decadent who could pass off his corruption as law, as progress, as completion! His powers of seduction are monstrous; clouds of incense rise in wreaths about him; misunderstanding is called a gospel, preached, alas! not merely to the poor in spirit.

I am not surprised that Germany deceives itself about Wagner, I would be surprised if Germany did not; the Germans created for themselves a Wagner whom they could honor, for they were never psychologists, and are thankful that they misunderstand him. But that Paris should be deceived about Wagner; Paris, where everybody is a psychologist! And at St. Petersburg, where men divine things which even Paris dares not! How closely bound up with the whole European decadence must Wagner be not to be found out as a decadent! To the decadence he belongs; he is its protagonist, its greatest name; men extol themselves when they extol him. Instinct is weakened, and as in many diseases what ought to be

avoided is sought after. To be able to reject what is hurtful is a sign of youth and strength. Wagner attracts the weak and exhausted.

My point of view is this: Wagner's art is diseased. The problems he puts on the stage—mere hysterical problems, the convulsions of his effects, his overwrought sensibility, his taste still craving for something more pungent, the instability of his principles, and, not least, his choice of heroes and heroines, types for a pathological gallery—altogether present a picture of disease that cannot be mistaken. Wagner is a neuropath. Nothing perhaps is better known today; certainly nothing is more studied than the protean character of the degeneration, which here disposes itself as art and artist. Our physiologists have a most interesting case in Wagner, at least a very complete one. Indeed, it is because nothing is more modern than this general collapse, this atony and hyperesthesia of the nervous machinery, that Wagner is the modern artist *par excellence*, the Cagliostro of modernity. In his art are blended in most corrupting fashion the three great stimulants of the worn-out neurotic patient, namely, the brutal, the artificial and the idiotic.

Wagner is a source of great corruption in music. He discovered in it the means of exciting weary nerves, and made music diseased by his discovery. It is no small discovery in art, to titillate the most blasé, and call to life the half dead. He is the master of hypnotism. The success of Wagner, his success with the nerves, and consequently with women, has trained the whole ambitious musical world into apprentices to his secret art. Not only the ambitious but the worldly wise as well. Money now-a-days is made with diseased music. Our great theatres live on Wagner.

Ha, ha! now exclaims Nietzsche, let us be merry; let us have some heiterkeit! Alas, Nietzsche's heiterkeit, like Barrie's humor, is, to say the least, depressing. Still, here goes.

Suppose Wagner's success could take bodily form and appear as a kindly scholar mixing with young artists. What would it say?

My friends, a few words with you. It is easier to write bad music than good; yea, and it is more profitable, more effective, more persuasive, more inspiring, more Wagnerian! Bother the Beautiful! Let us have the Grand, the Elevated, the Gigantic! It is much easier to be gigantic than beautiful! We know the masses! The best of the audience, the German young folk, the horned-Siegfrieds, and other Wagnerians want the Elevated, the Profound, the Over-mastering. The others, the culture-crétins, the little blasés, the ever womanly, the euphuistic, in fact, the people, want the Elevated, the Profound, the Over-mastering.

This is quite logical. The man who elevates them is god-like; the man who makes them brood is profound; the man who perturbs them is strong. Let us be that man. As to the brooding business, first of all, no thoughts! Nothing is so compromising as a thought. The condition before thinking, the struggles of the still unborn thought, the anticipation of future thoughts, the world as it was, before God made it, a recrudescence of Chaos—Chaos makes you brood. In the words of the Master, "Infinity, but without melody!"

As to the perturbing part, study the instruments; some make your bowels yearn (see Mr. Jacques Pierre on the effect of the corn.muse when it singeth in the nose, and Mr. Giovenale, who tells us that even in the Roman army there were quibus cornua solvunt), others bedevil your spinal cord. Here the Klang-farbe must decide. As to the Klang, that is a matter of indifference! Very nearly. Only be characteristic in your Klang. The more you leave for people to guess, the more genius they attribute to you. Agacez les n'vres; strike them dead; fling about thunder and lightning! That knocks them out of time.

Above all, however, passion. Nothing is cheaper

than passion. You need not trouble about counterpoint; you need not learn anything! Stick to passion. Beauty is difficult; drop it! And no melody! My friends, let us curse, let us, if we seriously worship the Ideal, curse melody! Nothing is more dangerous than beautiful melody, nothing sooner injures the taste. We are lost, my friends, if ever again men love beautiful melody.

Axiom—Melody is unmoral. Example—Palestrina. Application—"Parsifal." Absence of melody sanctifies.

Passion consists in the gymnastic of the hideous on the tightrope of the enharmonic. My friends, let us dare to be hideous! Wagner dared it. Let us swallow in the mud of the most repugnant harmonies; then we become natural!

One last bit of advice, that sums up all. Let us be Idealists! To elevate mankind one must be elevated.

marks out literary decadence? The word overrides the sentence, the sentence the page, the page the whole book. The whole is no more a Whole. Look at Wagner's work. See how he divides, how he brings out details, how he turns and twists and brightens them up. He spends his strength on them; all the rest is nothing. How poor, how confused, how unprofessional his attempts to develop, to weave together, what has not sprouted together!

Wagner, however, is worthy of all admiration for his invention and working out of details. The world is perfectly right in proclaiming him a master of the first rank in this line; he is the greatest miniaturist in music. His wealth of color, of half shadow, of aerial distance, has affected all other musicians. Shall I believe when I say that our highest conception of Wagner must not be derived from the popular side of him. The popular side gives the

Walkyrie circus, the bourgeoisie of the Tannhäuser march, the "Much Ado About Nothing" of the "Flying Dutchman," the hypnotized music of the Lohengrin prelude. But Wagner has little precious gems too; he is our greatest melancholy man, full of glances, of tenderness, of consoling words, a master of the sad and the dreamy. The truest words of Wagner were brief phrases of five to fifteen bars, mere music—these no one knows. Wagner had the virtue of the decadence—sympathy.

Well and good! But how comes it that men admire this decadent? Nay, how can we not? You know not what Wagner is—a great theatrical power! Look at these young people—pale, motionless, breathless! They are Wagnerians; they do not understand music, yet Wagner is their lord and master. The theatrical Wagner is a tyrant whose pathos sweeps away all opposition—a pathos that checks the breath. This feeling, from which you no longer wish to be free, this terror-striking, dragging detail in circumstances where the moment longs to murder —!

Was Wagner a musician? He was rather something else, an incomparable histrion, the greatest mime, the most astonishing theatrical genius, the scenic artist *par excellence*. His place is elsewhere than in the history of music, he cannot be named with its genuine men, Wagner and Beethoven—a blasphemy—and even an injustice to Wagner. As musician he was what he always was; he became a musician, he became a poet, because that tyrant, his theatrical genius, compelled him. He was not a musician by instinct; he flung away all style in music to make a bit of theatre rhetoric, a means of expression, of strengthening the gestures, of suggestion, of the psychological picturesque. But he is here too an inventor and innovator of

the first rank. He enlarged immeasurably Music's powers of speech. He is the Victor Hugo of music as speech; assuming, that is, that under certain circumstances music cannot be music, but speech, an *ancilla dramaturgica*. From any other than the theatrical point of view Wagner's music is simply bad music, the worst perhaps that was ever written. Style he cares not for, he does not rise above the elementary—sound, movement, color, the sensuousness of music. He never works with a musical conscience, he works for effect, and knows what he is working for; he knows that what will have a true effect cannot be true. His music is never true. He soon ceases to satisfy. His recitative—little meat, more bones—is alla Genovese, that is an imitation of the old recitativo secco. As for his Leitmotiven, let them go as ideal toothpicks. The "airs" remain Wagner's.

Nietzsche next proceeds to show that Wagner was no dramatist, that he liked the word "drama" indeed, but had not logic enough to write one, his idea being to make a series of strong scenes, each stronger than the one before it, with a lot of stupidities between. As for his subjects, his mythical, eternal subject matter, just translate it into real, modern,



EMMA EAMES.

Metropolitan Opera House, Season 1898-94.

bourgeois life! As a nice amusement for an afternoon's walk I recommend a reproduction of Wagner on a reduced scale; for example, "Parsifal" as a Divinity student, with a college education; what surprises would occur! If you strip his heroines of their heroic garb, there is not much to choose between them and Mrs. Bovary. On the whole, Wagner seems to have interested himself in no other problems than those which interested the little Parisian decadents of to-day. Always five steps from a hospital! Mere modern problems of great cities! Remark, here, that Wagner's heroines have no children. They cannot have any. Finally, a fact that passes comprehension, "Parsifal" is "Lohengrin's" "father!"

Nietzsche then discusses Wagner's writings, and says that the quintessence of his literary work may be expressed in three propositions. Everything which Wagner cannot do is contemptible. Wagner could do a good deal, but will not from principle. Everything which Wagner can do, no one can do after him, no one ever did before him; he is divine. He wrote to persuade people to take his music seriously, and never shook off the Hegelian influences of his youth. Hence the sort of men who used to rave over Hegel now rave over Wagner. It is not Wagner's music, but Hegel's "Idée" that attracts them. Above all, Wagnerians are like Wagner himself, under the influence of bad weather, German weather; "Wotan" is their god and he is the god of bad weather. "Happy men, they do not miss la gaya scienza, the light feet, wit, fire, grace; the might of logic, the dance of the stars, the quivering radiance of the South, the smooth sea—Perfection."

In his final chapter, Nietzsche states that Wagner is important as marking the rise of theatricality in music. It is the theatre that arouses enthusiasm, and here Wagner's influence has been beneficial. The Wagnerians do right to honor him. They see in him their highest type; his spirit dominates the theatre; the most difficult things are demanded; blame is frequent, praise rare. Taste is no good, nor are voices. To sing Wagner with a ruined voice is dramatic. Talent is not needed; it does not go well with the decadence ideal. Wagner's music drama requires neither taste, nor voice, nor talent—it requires only one thing—Germans. They may be defined as "obedience and long legs." It is profoundly significant that the rise of Wagner was coincident with that of the Empire, both one and the same thing, "obedience and long legs."

To conclude; Nietzsche's love for art compels him to give expression to three demands.

That the theatre must not dominate the arts.

That what is theatrical must not prevent what is genuine.

That music must not become an art of lying.

In the first Nachscript which Nietzsche adds to his pamphlet he gives us part of an unprinted lucubration, "What Wagner costs us." Wagner has injured almost everything, he has encouraged the nonprofessional element, he has discouraged conscientious teaching, he has proclaimed a theocracy, which is demolition in matters of taste, he has corrupted the youth and ruined the women, he is a Minotaur and Bayreuth is his Cretan labyrinth.

In his second postscript the only passage worthy of note is his opinion of Brahms—"Brahms was lucky in being mistaken for an opponent of Wagner, and Germany needed an opponent. Brahms possesses the melancholy of incapability; he does not write from any fullness of thought; he pants for it. He is the past master of copying. He is the musician of a kind of unsatisfied woman. Fifty steps farther you have the female Wagnerian, just as fifty steps beyond Brahms you have Wagner. Brahms is all right when he is bewailing himself, for then he is modern. He is cold when he seeks to be classic. Brahms has been called the heir of Beethoven. I know no more delicate euphemism." He adds that Goldmark is a mere imitative monkey, and that with the "Queen of Sheba" we enter into a menagerie.

In the epilogue Nietzsche confesses a philosopher needs to wash his hands after reading the "Fall Wagner," and supplies soap and water in his remarks on modernity and morals. Morals he divides into the *gentlemanly morals* (Herren moral; Vornehmen moral) and Christian morals; the former glorifies, the latter denies the world. Both are necessary, but what we have to guard against is the falsehood of denying that these contraries are contraries. Hence he wonders at any Christian going to Bayreuth and listening

to a Christianity made for Wagnerians, or perhaps by Wagneriennes, for Wagner in old days was thoroughly *feminini generis*. Fancy Wagner a Christ, and Liszt a father of the Church! We are all false, saying yes and no in the same breath, and Wagner is our Cagliostro.

L'ATTAQUE DU MOULIN.

M. R. J. VAN SANTEN KORFF has lately given to the German press some interesting letters respecting the new opera of Alfred Bruneau. It is the third one which he has composed for the stage. The first was "Kerim" (text by Henri Lavedan, to whom Mr. Clyde Fitch owes his "American Duchess"), produced in 1887 in the Paris Opéra Populaire, now named the Éden; his second was based on Zola's "Le Rêve" and bore the same title, and in the present composition he bases his work again on one of the short stories of the great master of naturalism or verism, published in the volume of tales by several eminent authors under the title of "Les Soirées de Médan."

The plot deals with an attack on a mill during the Franco-German war. The mill is in possession of the French, but they are forced to retreat, and "Dominique," the fiancé of the miller's daughter, "Françoise," having assisted in the defense, is found bearing arms, and is therefore sentenced to be shot. "Françoise" bravely helps him to escape to the forest, but when the Germans find that he has flown the old miller is sentenced to be shot in his place. "Françoise" is thus placed in the tragical dilemma of allowing her father to die as the price of her lover's safety. She is torn with anguish, but "Dominique" himself solves the difficulty by fearlessly entering the courtyard and giving himself up to the Germans. This plucky deed does not save him, for he is executed as the French advance to retake the mill. A stray bullet kills the father, and as the French captain, crying "Victoire!" salutes her with his sword the unhappy girl stands between the bodies of her father and lover, a hopeless imbecile. The story for operatic purposes has been put back a hundred years, but this will not lessen its intense tragedy.

About a year and a half ago Mr. van Santen Korff received the following letter in which Bruneau communicated some details of the plan of the work on which he was then engaged:

BENERVILLE, NEAR DEAUVILLE (DEPARTMENT CALVADOS), June 16, 1892.

DEAR SIR—Two months ago I settled down and quietly established myself in Benerville, a little village on the sea coast, in order to labor on my new work in perfect peace and complete retirement.

You guessed aright. It was for "L'Attaque du Moulin" that I asked you for the document, which you forwarded to me by return mail.*

You seem surprised at my choice of a subject. Just read Zola's tale once through, à tête reposée and attentively! Then you will see what a wonderful drama is developed.

I must openly confess that the idea of putting this novel on the stage did not arise with me. After "Le Rêve," Zola was willing to write a new opera text for me, and one day as we were turning over his books together he suddenly came on "L'Attaque du Moulin," and on the instant the drama dawned on his spirit. He dictated it to me scene by scene. Oh, if you only knew this drama; if you only knew how absorbing and simple it is as the action quickly develops, you would not be surprised that I give my whole soul to the work!

First of all, this new drama, although it moves in the same track of modernity as "Le Rêve," gives me an opportunity to express myself in another style, to fit my tone-language to the new material, as an artist always strives to do. In "Le Rêve" we had only five dramatis personæ; no chorus—at least not on the stage—and no figurantes, while I had imposed on myself the greatest restrictions in the instrumental apparatus.

In "L'Attaque du Moulin," on the other hand, we have a pretty large personnel, a whole vocal polyphony, with beautiful and powerful orchestral effects. Furthermore, it is a French, genuinely French subject, much more French than "Le Rêve," even. But no patriotic phrases, no chauvinistic "Revanche!" Nothing more than the human, thrilling drama, which begins in the midst of the great joyous peace of our native plains and develops in the unspeakable, nameless sorrow of the invasion. In "Le Rêve" I introduced many recollections of my first communion and of the childhood's mysticism, which I had cherished in my inmost soul. In "L'Attaque du Moulin," however, I shall interweave impressions of that awful war,

*Mr. Bruneau's letter contained a request that Mr. Korff would send him an accurately written copy of the notation of the signals of attack, &c., used in the Prussian army for drums and fifes, with indications of the places where the men are ordered to cheer.

which for one and twenty years have been buried in my deepest heart.

In the form given it, the drama cannot possibly hurt anyone. Every character in it acts just as he ought to act, and does his duty. Here, as ever, I determine to remain on a purely artistic ground, while my drama is nothing else but a purely human drama of pity, of tenderness and of unselfish sacrifice. Not one single time is there a word of "les Prussiens," not once of the Germans, we use only one expression, the "Enemy." There will be no spiked helmets to see, and the various soldiers will be costumed in such a fashion that no respectable susceptibility can feel hurt or injured. Not a single musket shot will be heard on the stage. The orchestra, I hope, will call up an adequate impression of the battle.

Above all I make the views and conceptions, the aspirations and convictions which I expounded to you in connection with "Le Rêve" serviceable for other subject matter. According to my conceptions music just as much as literature has a right to draw her inspiration from the living fountain of reality. Yet it belongs to her inmost being, the being most peculiarly her own, to give expression to eternal feelings, to immutable thoughts, which depend neither on time nor fashion. Why tread obstinately and stubbornly on the threshed out path of routine and convention? Why this coquettish masquerading with antiquity and archaisms, as if love, hate, jealousy, heroism, martyrdom, patriotism, were long played out passions, the exclusive privilege of a long banished age? Why all these subjects and actions dug up out of history or myth?

I treat contemporary life and seek to give expression to the passions, the joys and sorrows, of my time and my country because I believe that I can voice these feelings better than any others. I am glad at heart, and sincerely proud that I can attempt all this under the kind and strong guidance and support of the great master whom I love and admire above all things.

Permit me to thank you heartily for the interest which you have shown in my labors and to assure you of my friendly remembrance.

ALFRED BRUNEAU.

The author of the admirable libretto of "Le Rêve," Louis Gallet, had no less a collaborator, though strictly anonymous and secret, than Emile Zola in preparing the text for "L'Attaque du Moulin." The work is in four acts.

Of other letters addressed by Bruneau to Mr. Van Santen Korff, the latter gives only the most striking passages, omitting everything which does not strictly refer to the conception and growth of the opera down to its baptism on the stage.

PARIS, September 1, 1892.

I have been working hard since I had the pleasure of writing to you, and my score makes progress. I shall soon complete the third act. Now there remains for me the task of composing the last act, the whole of which I shall have to instrumentate, for in this first copy which I hope to improve to the last moment, my orchestration is only vaguely sketched.

I do not as yet know to-day when I shall have the sorrow of writing the little word "Finis" to my manuscript. I say, the sorrow, for I have always this feeling when I have finished a work, doubtless because I then have the certainty that the ideal placed before my eyes at the beginning of the work I have neither reached nor realized.

If I am ready by next spring the work will be at once given at the Paris Opéra Comique. This would be very pleasant, but the great thing is not so much heaping drama upon drama as to work with reverence for one's art and with an easy conscience. What is hurried over is often repented of.

I am exerting myself therefore with all my powers, while I deem myself fortunate in being able to use for my composition subject matter so suggestive and inspiring, so living, so human, so beautiful.

PARIS, November 18, 1892.

I have worked myself almost to death, as I wished to finish the composition of "Attaque du Moulin" if possible, by a fixed date. I have kept my word; it is completed. I am now beginning the instrumentation of my music drama. Add to this my new sphere of labor in the "Gil Blas," where I take the place of the late Victor Wilder as musical critic. The rehearsals will probably begin when Massenet's "Werther" has been produced.

MILAN, February 9, 1893 (first night of "Falstaff").

There is some error or misunderstanding. From the beginning it was determined that my work should take its place in the series, not after "Werther" but after "Kassy." As this posthumous work of Delibes will not be produced for one or two months at the earliest, I have, in order that "L'Attaque du Moulin" may not fall a victim to the heat of June, as "Le Rêve" did in its day, arranged with Director Carvalho to defer the commencement of the study of my score till the first days of December, in order that we may have the whole winter season before us for performances.

PARIS, September 16, 1892.

The rehearsals are in full swing and go well. Our work will, likely, be produced in a month and a half. I have not

told you, I think, that Director Carvalho has, with a view to the approaching production at the Opéra Comique, put back the action of "Attaque du Moulin" seventy-eight years. My drama takes place in the year 1792, in the neighborhood of Valmy. Carvalho feared the possibility of patriotic chauvinistic demonstrations.

At Valmy, a village on the Eastern Railroad, Rheims to Verdun, of about 500 inhabitants, a battle took place on September 20, 1792, during the first coalition of Prussia, Austria, &c., against France—a battle in which the famous "Canonnade de Valmy" put to flight the Prussians under the Duke of Brunswick. The defeat at Valmy compelled the coalition to abandon French territory. The hero of Valmy, the commander in chief of the French Army of the Moselle, General Kellerman, who, eight years later, by his charges with Desaix decided the battle of Marengo, was created Duke of Valmy at Napoleon's coronation. Shortly after his death (September 20, 1820) his heart was deposited in a monument on the battlefield of Valmy. Now let us allow the composer of "Le Rêve" to continue in his own words:

PARIS, October 21, 1893.

At present we are in all the feverish excitement of rehearsals at the Opéra Comique, and I can assure you that I am delighted both at the progress of the study of my work and at the self sacrificing devotion, fiery zeal and talent of my interpreters.

I give you here the cast of "L'Attaque du Moulin":

The old miller "Merlier" will be represented by the baritone Bouvet, who two years ago created on the same stage "Bishop Jean" in "Le Rêve." "Dominique" is the well-known tenor Vergnet, the "Samson" of Saint-Saëns' opera at the Grand Opera House, specially engaged. The parts of the "Sentinel," the "Drummer" and the "Prussian Captain" are given to the tenor Clément, the basso Belhomme and the baritone Mondand, while the tenor Thomas represents the "French Captain." "Marcelline," a figure of nobly symbolic character, which does not appear in the story, but has a prominent position in the drama, is taken by Miss Delina; the "Dido" of Berlioz's "Les Troyens" and the "Charlotte" of Massenet's "Werther." The rôle of "Françoise" will serve for the first appearance on the stage of Mrs. Leblanc, a very young woman of extraordinary talent and temperament, whose débüt will be an event. If I may add to these artists Miss Laisné, the "Sophie" of "Werther," who has consented to take a very small part in my work, I shall have given you an idea of the very excellent distribution of the parts of my work at the Opéra Comique.

Mr. Carvalho, whose devotion touches me immensely, has ordered from the master painter Jambat four very beautiful scenes. The costumes, in good style and of charming variety, which carry back the action to the battle of Valmy, are prepared by our skillful designer, Thomas.

We hope in ten or twelve days to be ready for the stage rehearsal, then to begin with the orchestral, choral and ensemble rehearsals, and to have the première about November 20.

In conclusion, Van Santen Korff adds that Bruneau has inscribed as a motto to the instrumental prologue of his opera the last sentence of the first chapter of Zola's story: "Jamais une paix plus large n'était descendue sur un coin plus heureux de nature."

In the course of the work—after the idyl of the country wedding—this movement is repeated as an orchestral intermezzo, the last peaceful gleam of sunlight before the threatening tempest.

THIS edition of THE MUSICAL COURIER is in reality equivalent to a monthly magazine in amount of reading matter; and as to the ground covered, it surpasses any magazine published.

The Rollfus School.—The Musical Academy for Ladies, started by B. Rollfus, Dresden, has been transferred to the pianist G. Schumann. Mr. Rollfus, however, retains the artistic direction.

[†]This is the beautiful barmaid discovered a year or two ago at Meudon by a painter, who after receiving a dramatic training made her first appearance as the "Queen of Carthage."

RACONTEUR

SANTUZZA'S CHILD.

FTER her sickness the neighbors whispered that Santuzza would never be the buxom wench she was before Turriddu's death. She fell in a dead faint after she heard the bad news, and only Lucia's careful nursing brought her over a very dangerous crisis. It likewise brought into the world a pretty baby girl with its mother's eyes and its father's features. They called the child Emma, after Santuzza's mother.

Santuzza went to live with Lucia, the mamma of the dead man, and the one to whom she first confided her trouble. The afternoon after the duel Alfio gave Lola, his flirting wife, a terrible beating and then went away for good and all. Lola was so ashamed at the affair that she too got together her goods and

brought up Emma as carefully as she knew how. Above all, she was warned that men were dangerous creatures, and the girl grew to hate them. One day she asked her mother who Turriddu was, and Santuzza gave the girl a look that froze her into silence. Emma was fond of singing in church. She always went to mass and vespers with her grandmother, and her voice was the loudest and freshest in town. Once on a Sunday night when the cicada had begun its song to the stars, a woman with a worn, passionate face trudged into the village and knelt at the church door.

As Lucia came out with Emma the dusty stranger stared at both women as if she saw ghosts. Lucia made the sign of the Jettatura, as if the woman had the evil eye. Emma asked her grandmother who the funny looking thin woman was.

"Never you mind, damsel. She is not good."

More she refused to say, and Emma wondered. Late that night she heard the sound of voices. Her

mother was talking in shrill tones to Lucia and both women seemed excited. Emma wondered vaguely who "Lola" was and what troubled her kin.

Then she fell asleep and dreamed that she was singing in a long white dress in a theatre just like the picture in a paper that she much treasured.

* * *

One summer a young lord came down to live near the village. That is, everyone thought he was a lord, for he dressed in white linen and did nothing. He wandered about listlessly and was always humming. No one knew his name and so he was called the Englishman, although he spoke Italian without a foreign accent. He was always singing and whistling. His landlady, a great gossip, said that at home he did nothing but write funny letters on funny looking lined paper, and whistled the words to himself as he ate and drank. Everyone liked him, for he was liberal. He often spoke to Emma, but she never answered him, as she had been taught by Lucia not to speak to men, for it was a mortal sin and a grave offense against the Christ-child.

The young man wondered at her silence and admired her beauty greatly. He heard her sing in church one Sunday morning and his cheeks flushed. He asked his hostess who Emma was, and the long story which she gave him did not bore him in the least. The next day he went to call on Lucia, and parleyed with her for an hour. Santuzza was called, and listened with bent head to the young man's eager talk. He went away looking dejected, and wandered off to the back of the house. After he left the women had another excited conversation, and high words

could have been heard by Emma, but she was not at home.

* * *

The grapes had never tasted so fine, and the morning air was a caress on the cheeks. Emma was on a ladder throwing bunch after bunch into a basket below and trilling like a lark. The sky made her happy when she saw bits of its blue through the vines and her heart beat fast with life.

"Emma, Emma, I want to speak to you!" She thrilled with fear and joy. She knew the voice well. It was the young Englishman, the handsome lord whose glances made her cheeks hot. But she looked coldly down on him and never a word she said.

"Emma," he continued in almost passionate accents, "I have spoken to your grandmother and mother about you. You have a glorious voice. You are beautiful. You must be a singer in the opera—in my opera. I am not an English lord. I am a poor Italian composer. Come to Milan. I will get you taught. You are too wonderful to pass your life like the clods of this village. Come with me. Tell your grandmother, tell Santuzza you must go." The man's face glowed with expectation; he loved her—he loved her voice. For answer she threw a bunch of



MELBA.

Metropolitan Opera House, Season of 1890-91

grapes straight in his face, and then scrambling down the ladder she ran like a blind, wounded animal straight ahead, and soon disappeared. The composer murmured, "I'll get her, after all."

In a hedge, sobbing violently, with her head in her hands, sat Emma. Her dream could come true after all. She had a voice; she could see the wonderful Milano, of which she had heard so much; she could see and be of that great world which she longed for. How she hated her birthplace, how she disliked the people, and how she shivered when she thought of Santuzza, even of her poor old Lucia! When Emma arose an hour later her mind was made up.

A great change came over her. She had never been garrulous. She became taciturn. She attended to her simple duties as if in a trance. Her people could not make it out; like simple minded folk, they never could believe that the young man would speak to her alone. Besides he had gone away, and the episode was almost forgotten. The fall waxed into winter, and Emma became stranger. She hardly ever sang, but sat still during the long, cold evenings and looked into the dark shadows. Santuzza questioned her with her faded glance, but the girl's eyes were pure, and the mother only sighed. Even the sharp looks of Lucia discovered not Emma's secret.

In the spring the young man came back, looking sick and worn, they heard, but he seldom stirred from within doors, and they saw him not until a hot night in May, when the village turned out to see the mountebanks who had come to play their merry pranks and get a few "lire" from the savings of the rustics.

The players had pitched their acting booth on the village green, and grouped on benches sat the Sicilian folk all agape. The only music was the shrill fife and the tam-pam of a big drum beaten by a dark, middle aged man, who scowled at the instrument as he dealt it vicious whacks. When the curtain parted the old play of faithless Columbine began. The clown made the town roar. He was such a funny fellow, this clown. Every time he stuck his tongue out the big drum resounded and the laughter was overwhelming. Emma sat and stared her soul out of her eyes. It was a stage, a real stage, and she would stand on one like it—perhaps bigger—and sing, and then people would not laugh, but cry and huzza and cry "Brava, brava!"

Two bright spots burned like red planets on her cheeks. Her relatives sat ahead of her. The clown told the audience that he knew he was loving a coquette, but he would win her yet. Hark, there she comes! Just then a hot hand stole into Emma's and she never budged. She knew by instinct that it was the young man who touched her tremulously, lovingly. Her throat swelled, but she never took her eyes off the stage. Her heart beat as loud as the big drum and she felt so happy. She knew that he would come back, after all.

The play went on, and the bass drummer cast lowering glances at the Columbine, who, pretty and young, gaily dispored with the pagliaccio. Then the drummer looked at the audience from under his dark eyebrows, and his glance shifted from bench to bench until it rested upon Santuzza. He shivered, and then hit his drum a savage blow that made the Columbine start and the pagliaccio stare.

The play went on.

Emma's hand was still held by the stranger. He put his mouth to her ear and whispered:

"I love you! You will come?"

The Columbine shrieked.

The dark man who beat the big drum had jumped on the platform, and seizing the clown by the throat had thrown him violently to the floor. "Wretch," he cried to the trembling woman, "this has gone far enough! Get you gone, else I give you a beating!" The audience applauded. The woman, giving a frightened glance at her husband, sneaked away, while the dark man turned and kicked her prostrate lover. Then the curtains were violently pulled together and a hum and chatter began in the crowd outside. Emma turned with blazing eyes to the young man at her side and whispered:

"He should have killed her."

And Santuzza whispered to Lucia:
"It was Alfio who beat the drum." Then everybody hurried homeward.

Emma began taking long walks.

One night she did not come back, and Santuzza frantically and vainly searched the neighborhood. She couldn't sleep, and Lucia heard her moaning to herself, "Turriddu, Turriddu, Emma, Emma!" The old crone sat and stared at the door. It was dawn when Emma returned, but her grandmother was afraid to say a word to her, she looked so proud and fierce. Santuzza stopped her crying. Then the house became like the grave.

It was past 8 o'clock when the mother rapped gently on the daughter's bedroom door. There was no answer. She rapped again, but softly. Still no reply. She pushed the door ajar and peeped in. What she saw caused her to reel, then scream, then fall. Lucia rushed to the summons and went into the room. There on the bed lay Emma in a pool of blood.

The young composer was never seen in the village again. Long after Santuzza's burial Emma was able to move about in the cool of the mornings and evenings. Her grandmother nursed her as she had once nursed Santuzza, but asked no questions. When the leaves were reddening she said: "Did you do it on purpose?" and the young girl bowed her head. In the winter Emma disappeared, and after a month's gossip she too was forgotten.

"Cavalleria Rusticana" made a success that set the musical world on fire. Nothing was talked about but the fiery, intoxicating music of Mascagni and the wonderful singing and acting of the "Santuzza" of the play. People wondered where the girl came from, wondered at her beauty, marveled at her acting. When she was on the stage you saw the betrayed Sicilian peasant girl, a perfect pantheress, whose savagery was only subdued by love. Nearly all the tenors, the dear little fellows with "white" voices, were afraid to sing with this lovely woman who was so much in earnest.

Eleanora Duse, the great actress, went to listen and learn from this new light in the lyric horizon, and when Mascagni was questioned about his find he too shrugged his shoulders. She conquered all the great capitals of Europe and gained wealth and fame. When Mascagni conducted his opera she always had a cold, and in her heart she cried for that cool afternoon in the vineyard. She never loved again, and is growing stout.

Down in Sicily an old woman sits in the sun and thinks of Turriddu, of Santuzza and of Emma. Particularly of Emma, who was Santuzza and Turriddu's child.

Santa Barbara Amateurs.—The Amateur Musical Club, of Santa Barbara, Cal., is doing excellent work under Director J. W. McCoy. The personnel of the orchestra is as follows:

Violins—Miss Nickerson, Miss Gertrude Jordan, Dr. Doremus, Charles Cronise, Miss Ames, Miss Mary Stewart, Miss Vandever, Thomas Scott, Fred Wright, Harold Davene.

Violas—W. M. Alexander, Chas. Lord, Chas. Gilman, G. Cronise.

Cello—Fred Grundy, Mr. Spalding.

Double Bass—G. W. Lloyd.

Flutes—Mrs. Dreyfus, I. G. Waterman, G. E. Coleman.

Saxophone—Mrs. R. J. Hall.

Oboes—Miss Packard, H. C. E. Spence.

Bassoon—John Spence.

Horn—C. E. Bigelow.

Cornet—George McComber.

Trombone—W. C. Hall.

Drums—Mrs. Waterman.

Accompanists—Miss Doremus, Mrs. Otto, Mrs. Waterman, Miss Fernand.

No Christmas Music.—Owing to the renovation of the Epiphany Church and the installation of a new Jardine organ, no services will be held in that church on Christmas Day, though it is expected that repairs will soon be completed.

A Woman's Operetta.—"Woman At Work," an operetta by Fanny M. Spencer, was sung at Holy Trinity Chapel, Madison avenue and Forty-third street, December 7.

Miss Christine Dyer.—Miss Christine Dyer, a talented pupil of Mr. Ernst Thiele, of the Scharwenka Conservatory of Music, gave a concert in Harlem on December 8 before a large audience. The participants were the Beethoven String Quartet, Carl Duft, Mrs. Ernst Thiele, Mr. Ralph Hausrath and Mr. Emil Schenck. The program was selected and classical.

Vocal Method.

THE various letters on vocal subjects in THE MUSICAL COURIER have indeed roused the interest of many, and most of all the students who year after year work on a supposed method, wasting time and money in vain attempts to become what their teachers promise for them, but cannot do themselves. Is it not sufficient proof of the lack of good teachers that our fine American voices are being ruined by the hundreds year by year? Men and women with great natural talents and fine voices disappear under study for a few years with the hope of "coming out" in opera next season, and are never heard of more, musically. Is it not sad that those who are willing to give their lives to the task of becoming artists are deprived of their voices long before their aim is reached, and too late to be useful in any other line? And why is it that such numbers of pupils in New York are always studying, but never "come out"?

And yet can it be wondered at, when teachers are not willing or are not able to lay a firm foundation on which to build a voice? Money is what most of them want, both in Europe and here. The seemingly tedious work of careful placing and training in all the little "first steps" is too much for the teachers. How many care anything about method except to talk about it? As far as the writer can see they are only different sets of exercises carefully made up so as to resemble the other as little as possible, and all working for the same end—the perfect singer. But whichever method a teacher uses, little is said about it to the pupil in the way of instruction. After a few weeks a piece is given, which is generally sung as badly at the end of the year as at the beginning.

Of course the teacher says something about raising the head, opening the mouth, and head and chest tones, and the pupil tries, and after a little while the subject is dropped by the teacher and the pupil's voice is not attended to; the rendering of the song is, and that is all.

Who cares what method is used if a person can be taught to sing beautifully? And by a perfect tone we understand a tone free from all obstructions, round, rich, open and mellow. Some make such a tone naturally, and teachers all claim to have a method to produce it, which, alas! nearly always fails. Give America the teacher or teachers who will first show us this tone and then show us how to make it, and American singers will lead the world.

Is it a fact that there ever was a special "Italian Method"? Is it not more to be supposed that the Italians sang as they talk, easily and without any need for methods to mend "breaks" and even voices naturally smooth and even? Americans, who speak so rapidly and chew up their words and "make faces" until a perfect throat is a rarity, must needs have a method to change the settled habits of a lifetime in the use of the throat muscles, and so look back a century and grasp the "Old Italian Method," which does us no good, either because it is not suitable or is not understood by those who profess to teach it. But it is a noticeable fact that most of those teachers disagree on all points.

A large sign stating that the "Old Italian Method" alone is taught and Italian songs, with the language murdered, being sung, is quite enough to assure the pupils that they are being taught the correct method. An aria after three weeks' lessons is encouraging to both parent and pupil, and the teacher is much sought. If all the great singers of the past used the Italian method, it is surprising how they differed in the manner of voice production; most of them agreed in one thing: the comparatively early age at which they lost their voices. With the superior advantages of this day, singers should be superior now to those of the past. We should imitate the good—if we know it—and avoid the bad. We certainly have enough critics; how is it the teachers don't show us how to avoid what the critics are so quick to condemn?

"Can sound and tone be learned from books?" asks Mr. Howard Garrett. It cannot be possible, any more than one can be taught to cough from books. We must imitate. Give a pupil a teacher who can show a fine tone, and the pupil will endeavor to copy it. I do not believe a man or woman can teach well who has never sung well. Teachers seldom teach alike. One will, as everyone knows, assure you that another knows nothing, &c. All have a different method, but all are aiming at one result—the perfect tone.

I am sure there cannot be but one method—that is, but one way in which the voice is produced correctly. Certainly we all believe in methods to help the production of the tone, to help the forming of the habit of opening the mouth and keeping the palate and tongue in their proper positions. On the habits of these and the throat muscles depend the tone, and very often the vowel which is practiced will make or mar a voice. A teacher should be sure which is needed and use it until the voice is ripe for another. The practice of many teachers of using all the vowels at the beginning cannot surely settle the voice so well as a single vowel, and most singers use a little more effort than is necessary. One of the favorite practices of a London teacher is to have the pupil stand with a glass—a good practice—and opening the mouth to the widest extent sing "ah!" very softly through

out the compass of the voice. The upper teeth were then to be shown a little with the explanation that the lips deadened the sound, as drapery does in a room. That may all be very well, but how many pupils are there who will not tighten in their efforts to widen the back of the throat? The art of making wide the passage for the tone should be learned by degrees and helped by exercises that would form the habit of so doing for the pupil almost without his knowledge, and fix it so surely that a song with words will not be such a failure as it is with most. This takes some time.

Is it not amusing to hear a man assert that he can place a voice perfectly in three weeks? I have heard it said. Is it not ridiculous to hear of a teacher giving an Italian "aria" to a pupil who has studied but three weeks? Yet it is done all the time. Few pupils can sing a grace note or sing a true staccato passage; the voices are too stiff for it. The free, lofty tone is rarely heard in New York, and for the reason that the teachers are themselves not able to show such a tone to their pupils, who, as the next best thing, must copy the tone of a public singer, who perhaps knows no more than the teacher.

My experience with foreign teachers has been almost as hopeless as with our own—who are far superior to those whom I saw. It would almost seem that women or men must go to a teacher with the possession of a strong, beautiful, naturally gifted voice, with few faults, before they begin to study, otherwise they cannot hope to become anything. Are not teachers supposed to correct faults and develop a voice? Americans know, to their sorrow, how few are the teachers who have ever learned enough themselves to correct faults in others, or even to know what they are.

Alas! most teachers are characteristic of our country—rushing ahead too quickly to be thorough in anything.

The wonderful richness of tone and freedom from any effort which results from the careful study of the Garcia method is known to almost all. Did not Jenny Lind owe the recovery of her voice and its subsequent beauty to Garcia?

Singing cannot be taught from theory. One must not only sing well, but also possess that rare gift—ability to impart their knowledge. Of course all teachers cannot be "stars" in singing, or they would not be teachers. But I believe it necessary to have sung well at some time, and a great advantage to the pupil to have a teacher who can show the ideal tone. I also believe a man cannot teach a woman and bring out the best of her voice and talents.

From theory they may develop the natural voice to great power, but the quality and sweetness are generally lacking. A man's lady pupils will imitate more or less the heavy, robust style of their teacher, and the pure, sweet and noble womanly tone will be sacrificed—how can it be otherwise? How many pupils in New York can sing slow scale even, round, no breaks, rich and free? It is surprising to notice how few can do it. Who insists upon a pupil's practice being day by day careful and slow, and without effort? The little turns and long and short intervals are mostly neglected, and yet how necessary to artistic singing are the little forgotten things that show so plainly when badly sung! Who works months with a pupil on a few notes in the medium, listening patiently to every tone, lesson after lesson, until perfect? That is the model teacher, and I know of but one—others may know of others also.

It is so true that there are many wrong and few right ways of training a voice that it would be a blessing to Americans to expose those who impose upon us and take our money for nothing. We wish to have artists in America.

Yet it is also true that we often accredit praise to those who are only musicians, and pursue the wrong method of singing. But how is the public to know a wrong method when there are so many, and each one makes the other appear false?

There have been singers with beautiful voices, and apparently correct method of singing, but there is no doubt in my mind that the method that can produce the best results from personal experience is the "Garcia." After many mistakes and much inquiry and hard study, it is clear to me that the "Garcia" is the only true method, and, besides having all the best points of other so-called methods, has many more unknown to others. And after some discouraging experience with foreign teachers, I feel safe in saying that a few of the best teachers in the world are in New York, and under one of them the prospect of a musical future has come to me.

ALMA U. POWELL.

November 21, 1898.

A Reply to Garrett.

MELBA AND CALVÈ.

IF the writer in THE MUSICAL COURIER of December 6 had given just a little more of my article of November 8 it would have explained itself, for it is a fact that quotations from any article can be picked out in such a way as to even convey the very opposite of what the author intended, and people who adopt a system like this deserve to have thoroughly brought home to them the bitter rebuke administered to their analogues some time ago by a witty if semi-profanè divine, who proposed to choose his text on their principle, and gave out to his astonished congregation part only of a verse: "Hang all the law and the prophets" (on these two commandments hang all the law and the prophets).

It is rather difficult to educate a person through a published letter in a musical journal, but I will inform the

Italian estimation is no longer worthy the name of artist, and the contempt for their success or failure in other countries breaks out in one word, "commercial," which, in their opinion, blots out the ability to appreciate art, much more to foster and return it unsullied.

Then again the few great artists who leave Italy seldom care to cross the ocean. Colonel Mapleson engaged the tenor Fancelli (who died a year or two ago) to come to America, and when Mapleson remarked he had procured a good stateroom for him on the steamer, he was amazed to hear Fancelli exclaim: "But I won't go on a steamer; I must go by rail." "But you cannot go by rail, my dear fellow; you will have to go by steamer." "But I'll buy my own railway tickets, then, for I will not go by water." On receiving fuller information of the journey Fancelli broke his contract there and then, for he would not cross the ocean at any price. It may be thought by those never having heard this artist that he could not have amounted to anything, but, if a little judgment is exercised, it will be very readily seen that the art of singing has nothing to do with geography.

Italy may have been the birthplace of song, but it has now become a cemetery.

This is, alas, too true, for since Lamperti's and Sangiovanni's death there are few teachers, although there are plenty of sharks looking after American dollars.

Then of course a German, Frenchman, and above all an inhabitant of Poland, cannot have a good voice. They must be "born again!"

Yes, my friend, they must be born again if (as I explicitly stated in my article) they abuse their language by speech, mannerisms or a dialect that squeezes the vowels.

But seriously, we always supposed that vowels were the same in all languages, and one who could sing pure vowels would use his voice correctly no matter what language he spoke.

I refer again to my same article wherein I state "that whether the pupil sing in German, French or Chinese the word must not be sacrificed to the tone or the tone to the word (one of the phrases adroitly left out by the writer).

This would lead us to believe that his knowledge was not the result of study, but that he always knew how to sing.

Are we to understand that the writer is ignorant of the fact that Francesco Lamperti was the pupil of the famous Trivulzi?

Was he the great master he is said to have been? Possibly; but the fact that he "possessed a voice too small to use outside of teaching" is in the nature of evidence that he was not.

Really this statement is most amusing, and I only wish I could answer it as it deserves. A voice too small to "use in grand opera" is evidence "that Lamperti was not the great man he is said to be."

How about a ship's model? Is it less perfect than the monster constructed after it?

One with good health should not possess a small voice—cannot possess it if he or she use the voice correctly.

This is indeed information! I wonder what Patti would say if told she could not be in good health because her voice is not as big as Materna's, or some light lyric tenor because his voice lacks the volume of a Tamagno! In other words this means that all those possessing light voices must

necessarily be in poor health, and no one can use the voice "correctly" unless it is powerful enough for the grand operatic stage! I hardly think there is a reader of THE MUSICAL COURIER but has observed the many healthy, powerfully built people who possess thin, weak voices, or the many puny, sickly ones with tremendously strong voices. This peculiarity is the result of the size and construction of the throat and larynx, which differ in every individual. Power and compass can be developed and cultivated, producing a thoroughly healthy throat, but while aiding and beautifying nature the art of singing cannot take the place of nature, otherwise a tenor could be changed into a basso at will. No matter how small the voice is, it can be brought out and notes hitherto unattainable be added at both ends of the compass, one with temperament, patience and culture will be as great an artist with a small voice as one with the powerful one.

Temperament, with the corresponding environment, after voice, is the first requisite of the artist, the cultivated voice responding as a mechanical medium, throbbing and beating with energy and motion, according to the depth and intensity of the soul and brain which work the machinery, which is the next.

When the voice, whether it is powerful or weak, fine or inferior, is owned by a creative temperament and reaches the keenest edge of cultivation to faithfully portray every emotion of the soul and create ideality, then



SIGRID ARNOLDSON.

Metropolitan Opera House, Season of 1898-94.

writer "About Method" in answer to his following assertion:

There are to-day before the public fewer really excellent singers from Italy than from many other nations of Europe; that Italy retains in her own conservative circle her greatest singers, those who are tempted by money to leave Italy for the *estero* (outside) are seldom artists who are thought much of in their own country. So particular is the Italian artist to follow up *la carriera* (the career) in successive steps near the centre of triumphs that one who makes a début in or near Milan feels humiliated when forced to accept an engagement several hundred miles away, and will often suffer privation in preference.

An artist seeking an engagement from a Milanese manager, informing him of a début and successive engagements through the south of Italy, including Rome and Naples, is met with the chilling response: "Too far away; you must sing nearer Milan before I can consider you."

When I lived in Italy it was a positive disgrace for an Italian artist to leave Italy for a foreign country; by doing so they confessed themselves incompetent to secure good engagements in Italy, and were ignored by the Italian public, seldom if ever having a chance to sing on their stage again.

The Italian artists' ambition is art and appreciation, not gold, and they live in contentment upon an eighth of the amount they might get if they would leave Italy. An artist yielding to the temptation of bigger salary, in the

you have the perfect artist, whether he be living a private or a public life.

A few possessing talent and a good ear will reach the correct thing in singing.

This is very true. A few may get at the right way of singing through "talent and a good ear," that is, they may be able to place their voices and produce good tones, and as this seems to be the writer's highest idea of a perfect artist he is right from his standpoint; but the mistake he makes is to consider perfect art what is simply preliminary work. It is only after the voice has been brought out note by note, pure, free and sonorous, and the reins have been given to the intelligent brain to guide and control, that true artistic work begins. The perfection of art is to conceal art. I will illustrate by a comparison between Melba and Calvé. Melba has the natural voice perfected in quality from one end of the compass to the other. Each note is exquisitely threaded upon the silver line of resonance, full and luscious in the upper tones and flowing from her lips like a crystal stream; but if I were to criticise it would be her mi to sol in the medium, which might be a trifle riper, or in other words less use of the closed vowel sound, which may be the covering of a weak spot, and if so she has succeeded artistically in her efforts to hide it and produce an even scale throughout, which with the coloring effects of many instruments she has made of her instrument a marvel of perfection.

But through the beautiful painting you see the canvas; the works and the machinery are ever before you; you listen to an illustration of a perfect method, which you follow, to the exclusion of the rôle she is singing, even forgetting it is an opera you are supposed to be listening to. Such an artist is a glorious example to the student, who will learn more from listening to her—after attention is called to the points to be observed—than by many lessons from any teacher.

Calvé, on the other hand, with the same perfect method, like the diamond which is cut to reflect the light, sheds her rays broadcast. She no longer sings with perceptible care and precision, but, being of that Southern temperament, spontaneous and responsive, poetical and imaginative, whose love and hate mean something more than words to vocal gymnastics, abandons herself, body and soul, for the time being, to her emotions of expressive passion or tenderness, which need no other explanation to the public than her very sincerity. The marvelous exercises of Melba become warm and full of meaning with Calvé. Melba speaks to you in the language only a few can understand; Calvé speaks to you in the language of the soul as well as the heart, which every one can understand.

The question is, were Melba possessed of temperament, would she still have to watch her voice as carefully as she does now? Has she mastered her art, or would it fail her if she gave herself up to her feelings? If so, Calvé is the greater artist of the two, even without her temperament, as her voice never loses its life line under the greatest emotion and is under perfect control.

To be a Melba means something more than "talent and a good ear," and the teacher should be held responsible if with the same material to work with he cannot produce a Melba. The teacher by the aid of God alone can produce a Calvé. The former's method is transparent and instructs the student; the latter art is concealed by art and gives pleasure to the cultured and ignorant alike.

FLORENZA D'ARONA,
Representative of the elder Lamperti,
124 East Forty-fourth street, New York.

The Palate Muscles in Artistic Singing.

FOR several years the comparison of many voices had convinced me that the action of the palate muscles strongly influenced the voice. If they were slack the tone was husky, weak and disagreeable, or, more rarely, hollow in the extreme. Even if they were tense the tone was not always right, but it usually was far superior.

I sagely concluded that the action of the extrinsic muscles from the palate to the larynx (Adam's apple) incited the intrinsic muscles of the Adam's apple or larynx to sympathetic action, and thereby in some occult manner affected the state of the vocal chords, causing them to produce better tones.

So firmly convinced of this law did I become that I wrote for my correspondence pupils no less than twelve lessons, called "Prompting Efforts," and by their use I had fine, but not infallible success.

But long before I commenced to dissect I discovered the law by which the palate muscles had their wonderful influence. In reading Bishop's article, "The Larynx," in Todd's Encyclopaedia of Anatomy and Physiology, I found that he had furnished a diagram trying to prove that the action of the muscles which extend from the larynx to the breast bone tended to stretch the vocal chords, because as he thought, they pulled the larger cartilage of the larynx downward and forward, thus lengthening and tensing the vocal chords, since one of their ends, the front one was attached to this cartilage.

Dr. Bishop must have dissected carelessly, for here he is

in error. These muscles run directly by the side of the pivot or joint upon which the larger cartilage of the larynx is fastened to the smaller, and could have no influence to tilt this larger part downward and forward to stretch the vocal chords.

Then again I received a strong hint from Merkel, the most voluminous of all writers upon the vocal topic. At the close of his largest work, "Anthropophonik" (the voice of man), a volume of 1,000 pages, he devoutly thanked the good Lord that he was still alive to write another one. Merkel proved, at least to his own satisfaction, that the little muscles, which alone connect the two principal parts of the larynx, were in man altogether too weak adequately to stretch the vocal chords for even the feeblest tones, though they had been assigned that office exclusively by all physiologists without exception, from Liskovius to Grützner and the collaborating authors, Gougenheim and Lemoyen—the latter of whom took grim advantage of the frightful slaughter of the Communist revolution in '71 to make most extensive dissections and experiments upon the throats of victims a few minutes after death. This conclusion, that only the membranous lining of the vocal chords, not the muscular part could be blown into vibration, was an absurdity of absurdities.

But to return to Merkel. His conclusion was a most ruinous one for the singer or speaker, for he decided that the muscles extending from the bone above the Adam's apple to the inside of the chin were the important ones, because their contraction would pull this bone forward, and it being firmly attached to the larynx, the latter would be pulled forward with it and thereby stretch the vocal chords.

To this error may be attributed some share of the hollow, rough quality so often heard in German voices. Merkel had not discovered the fact that the larger share of the ring or resonance of the voice was due to the contact of the Adam's apple or larynx with the cervical portion of the spine just behind it, a portion so free from muscles that a rap upon it with the knuckles sounds like a rap on a table. Merkel's forward pulling muscles would unavoidably loosen the larynx from the spine and cause hollow or dull tones.

That this contact of the larynx with the spine is a cause of resonance is not a rash suspicion but a thoroughly proved fact. Hold a glass or bowl in your hand, and notice the sound made by striking it with knife, fork or spoon; then strike while it rests on the table; again when the cloth is removed. The great difference in quality and loudness of sound is caused by the contact of the bowl with harder substances than the hand. This may sound mysterious, like a guess or a good working hypothesis only; but the argumentum ad hominem—or in this case, ad feminam—is incontrovertible. The idea occurred to me in the dissecting room. I was surprised, as all my readers probably would have been, to find that the broad back of the larynx rested against the spine, though anyone can learn that it does by grasping the neck.

"Dr. Locke," said I, "may not that account for the hard quality of the voice?"

"Well," he replied, "there may be something in it." Luckily I had just purchased a subject with well developed muscles, and I determined to put the question to the practical test.

Without removing the larynx and without severing any of its adjacent muscles, I bound the rear ends of the vocal chords together by a surgeon's needle, opened the windpipe and inserted the end of a rubber tube, at the other end of which was stationed an amateur tuba player.

My dim suspicion brightened to a clear and inextinguishable belief. For the moment that I pressed the larynx against the spine the tone increased markedly in power and hardness. When free from the spine, although the pitch remained the same, the tone was weak, like the sound made by blowing into vibration the fleshiest part of two fingers held closely together. But when pressed against the spine the notes of "Yankee Doodle" recognizably performed were plainly heard by two students in a room 40 feet distant with the door closed.

Professor Scilly, of the Ohio Medical College, and many students were witnesses and auditors of this experiment, which has been doubted.

Now Merkel, though he made a grand mistake, as did Bishop a little later, made it easier for me to suspect that the palate muscles must in some manner stretch the vocal cords; and one day it flashed upon me that a part of the principal muscles (the palatopharyngei) extended downward to the larynx itself and to its near border; also that these muscles inclined forward as well as upward, and therefore could pull the part over forward and aid in stretching the cords.

How easily this can be proved! Let any reader whisper "How far," or some such words, at first at a low pitch, then at higher ones while a finger touches the larynx. The action of the palate muscles will be plainly felt in the rear roof of the mouth, the soft palate itself and the larynx will be felt to rise. If the tip of the finger be pushed between the two parts of the larynx into a little niche about two thirds of an inch below the most prominent point of the larynx, the niche will close, a sure proof that the chords

have been stretched by the muscular action which caused the shrill whisper.

What this action is can be plainly seen, for a hand mirror would disclose that the rear roof of the mouth was being made smaller by the contraction of the little perpendicular muscles seen at the very rear of the mouth's roof, and these slips are known to be the upper ends of the muscles in question, extending from palate to larynx.

Only gradually was the knowledge gained that these muscles are perhaps the most important of all the vocal agents, but how directly does the fact contradict the usual belief that the palate must be raised and the whole rear of the mouth expanded for all the beautiful tones?

JOHN HOWARD,
113 East Fifty-ninth Street, New York City.

MUSIC SENT FOR CRITICISM.

VARIOUS PUBLISHERS, Songs and Pieces.

A LARGE collection of songs and piano pieces which are utterly unworthy of notice for very many reasons must here remain unquoted.

Space is too valuable to give particulars respecting their condemnation; but as they rank with the penny dreadfuls, with dime novels and other horrors of low literature, and have a tendency to degrade rather than refine they are so far outside the pale of art as not to concern our readers. If such wretched productions have an extended sale they stand in need of no further assistance here; and as we have not the faith of those whom the Germans call "world betterers," do not vainly imagine the writers or their public would heed remonstrances.

It is quite possible to write a love song which shall be full of bitter plaints and yet not unworthy the utterance of a thoroughly manly man. Hebrew poetry, for instance, is characterized by the wailings of an oppressed people and the penitential sorrows of individuals; but for all this, though greatly prolonged, there is nothing childish, morbid, weak or undignified. No appeals are made to a gallery, no objective utterances intrude, nor is there the faintest suspicion of insincerity, bathos or exaggeration.

No weariness is caused by such ceaseless wailings, and the aspirations for a brighter future are not as useless or idle sighs, but appear as ardent strivings. This is evident in all translations into European languages. In the words of these rejected songs, however, no redeeming characteristics are found when they are intended to be affecting, nor are they in what is termed "good taste" when otherwise.

There is not more difference between most wretched doggerel and a song by Lord Byron than there is between the music of these songs and piano pieces and a "song without words" by Mendelssohn.

Some of the distinguished peculiarities of all these inferior contributions to modern art are uniform. They are full folio music size and yet are printed from movable types in a press.

Such music is not bad; for Liszt's "Graner" mass (an extremely large and highly elaborated score) is so printed. But yet the singular fact remains that these works are all so produced. Thick single bars are used instead of double ones, the tenor clef appears in a space and other extremely illiterate, unwarrantable and confusing variations in the accepted notation are made in the smaller editions. Careless proof reading, bad typography with worse versification and extremely vulgar music are found combined in these candidates for honorable mention.

The John Church Company, Cincinnati.
A. J. GOODRICH, Analytical Harmony.

The charm of novelty that this work presents will lead many persons who do not intend to write harmonic exercises to peruse it for the mere pleasure of reading about an interesting subject and gaining new ideas respecting other modes of regarding music than by mere singing, playing and listening. The author's full title, "A Theory of Musical Composition from the Composer's Standpoint," immediately attracts attention and holds out a promise that the work is not in the dull and dreary style which too frequently marks the writings of didactic musicians. Even to a real student, who wishes to thoroughly learn and practice the art of composition professionally, it matters much whether the language is clear or obscure, and if he is to be immediately illumined or hopelessly puzzled with sentences which have already puzzled translators.

Although this treatise consists of 404 pages it is really a handbook, being convenient to hold in the hand while reading. The examples are placed with the text, that no distraction may be caused by the necessity of comparing two parts of the work at once. When a melody is given to be harmonized the chart which displays the available chords from which the learner may choose is placed immediately below it. This brings us directly to a distinctive feature of the writer's method, namely, to teach the harmonization of melodies from the very first lesson, rather than to begin by analyzing all possible chords before proceeding to the practical use of any, to form simple accompaniments.

Opinions differ as to the best mode of teaching. In some countries, as Italy, for instance, the invention of

melody is taught first, then duet writing, then trio, and lastly quartet formation. All the melodies are supposed to be of equal interest. This is partly the reason that at the present day melodies that may be whistled or sung without accompaniments are there so freely produced, and why strong counterpoint in many parts, or really good organ music in the fugal style and with splendid harmonies, so very rarely come from thence. Elsewhere, as in Germany, for example, the student is compelled at the beginning to write good four part harmony, by the simultaneous bringing together of the four melodic progressions.

He thus makes his melody, for the most part, conform to the necessities of a preordained choral structure. Hence we see that the early writings of young German composers show a greater striving for novel modulations and combinations of tones than for mellifluous streams of melody.

The celebrated Dr. Adolph Bernard Marx, professor at the University of Berlin, introduced an extremely valuable system of teaching composition by uniting both styles of procedure. He took the same view of the old method of teaching which is favored by the author of the present work; yet both are seen to be compelled to profit by ideas which the old system formulated. If figured bass were nothing more than a brilliant generalization of harmonic facts it would at least be as worthy to be termed a science as much as botany or other study which originally consisted principally of a classification; and if by its use the manuscript scores of the old masters, such as Bach and Händel, may be fully comprehended, it at least deserves most respectful notice. "Thorough bass" will long remain a most valuable resource in the hands of a composer, as a system of shorthand writing by the use of which he may indicate intentions, while it is impossible immediately to write out all details during the sketching of, say, a prestissimo. Any writer who has signed a full orchestral score for a movement which is designed to be executed at a very high speed must retain this speed in his mind while performing the necessarily step by step operation of writing the partitur. If a slow melody is to be introduced during the progress of such a prestissimo, and the mind fails to conceive the same actual speed, the cantabile may be too fast or too slow, and all may have an effect far different than that intended. The mental grasp must be strong to hold firmly such a multiplicity of details. If a large group may be temporarily dismissed by this style of indicating chords, &c., it should hardly be termed a "lazy man's expediency." (Page 280.)

Three most important and specially good points in this book on analytical harmony must here be noticed, however one might differ with the writer on some few particulars.

First—The work betrays no pedantry, but is rather distinguished by modern liberality, as shown in the greater freedom of treatment of the chord of the dominant seventh, which being a bland discord, and of such general use, can hardly be said to startle the ear so greatly as to stand in need of an emollient to follow (in the shape of a fixed and inevitable resolution) on every

occasion of its use. The acceptance of hidden fifths and the granting of free licenses on several kindred subjects give further evidence of the influence of our latest and greatest composers upon the author.

Secondly—He does not ignore rhythm, but makes it a factor which must not be set aside, as it was habitually in older styles of teaching. Modulations and harmonic schemes generally are satisfactory or the reverse according to the duration of chords and their succession and position in respect to accent, &c.

When there is no satisfactory termination of a phrase in a rhythmic sense no satisfactory feeling of finality can be imparted, however regular harmonically the cadence may be.

Thirdly—The author has gathered his musical illustrations from the writings of composers whose works are not behind the age, but are heard in the programs of the best concerts, whereas in too many other treatises on harmony the illustrations are constructed by the writer and do not necessarily have the authority of a great name, or appeal to any previous experience one may have had, or appear as independent witnesses of the truth of the assertions made. Here, again, rhythm and other factors which are found in actual art works are seen in action greatly modifying the effect of all the harmonies.

The name of Richard Wagner appears in the list of illustrative excerpts. This is an important fact, which must here be given significance.

Notwithstanding the many authors who have been instigated by Richard Wagner to write for or against his productions, or to offer explanations of them that would lead to their intelligent appreciation, no one has ventured to illustrate his procedure as a harmonist. And yet any author who should show that in his apparently wildest flights, or most unbridled harmonic processions, there is "method in his madness," would confer a great favor on young composers; for it would not only enrich their conceptions of the possibilities of the science, but by the adoption of his method they might arrive at surprisingly new and beautiful results when inventing. There seems to be a difficulty in finding a publisher and a public that would welcome such a contribution to modern theory, or long ere this it would have been generally made known that Wagner's use of chords is not inconsiderate, still less lawless.

It is, however, asserted here that consistency and coherence in his chords may be proved by tracing the procession of the underlying harmonic roots, expressed, assumed

hoven," translated by Albert Parsons: G. Schirmer, New York.)

Writers of schools of composition are not expected to project novel art works; but, like grammarians and dictionary makers, to teach the usages of the best writers. That is one reason why some pains have been taken here to show that this new book by Goodrich is so far up to date as to give illustrations from the works of the greatest composers, including Wagner; and that it would have been so much the more valuable had it unfolded the apparently occult art of this genius by an exegesis of his later works.

This is not asking too much, at the present time, when the piano pupils of our best colleges of music ordinarily practice such pieces as Liszt's transcription of "Isolde's Liebes-Tod."

Liszt has chosen for the introduction of this finale a motive of which considerable use is made in the second act of "Tristan and Isolde." Readers may recall it on being reminded that this highly interesting phrase appears with tremendous emphasis in the long duet at the words "O ew'ge nacht, siisse nacht!"

If now a pupil, having had a piano lesson, proceeds to the lecture classes on harmony and demands to have this extraordinary expression reduced to its lowest terms, that it may no longer seem abstruse or insolvable, it is not right and proper for the professor to say it is an unaccountable freak of genius, or give replies evading the problem, when it can be shown that this quotation and its many slightly different forms may all prove highly instructive and interesting variations of the familiar chord of the dominant seventh.

If good teachers of theory found a new work on harmony that would give all such information they would assuredly introduce it as a text book, if only in order to prove that their methods of teaching harmony would not break down when so tested.

Their real worth and practical use would then more clearly appear.

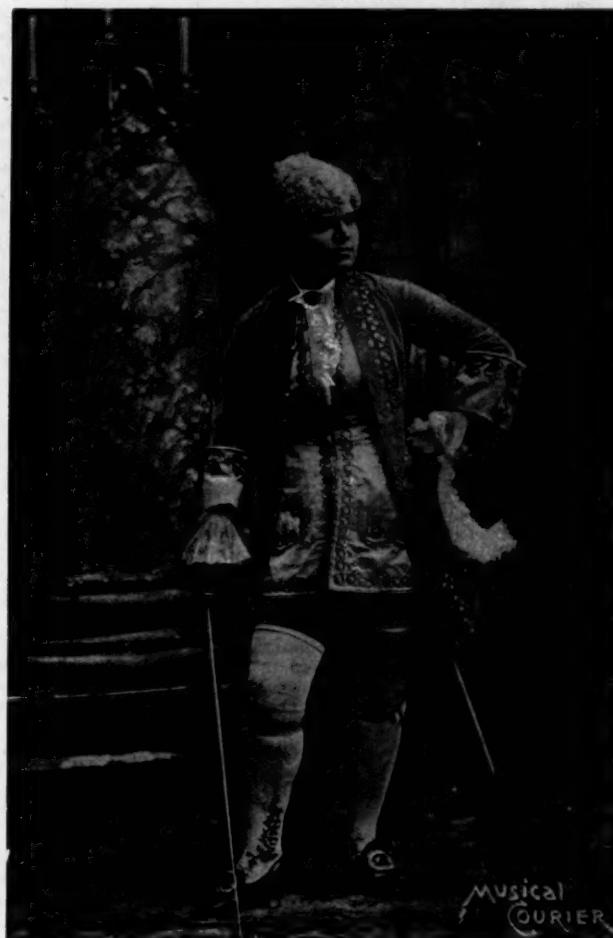
In musical art the last attainments of a great genius are constantly amassed to form a new basis of operations for the next generation, so that it is hardly likely that we shall have to wait until the twentieth century for a systematic explanation of Wagner's harmony. This, when exhaustively written, will prove in itself so complete a guide to the whole chordal system as to make all else superfluous, except to beginners. In this Goodrich work the theory of suspensions in the upper, middle and lowest parts, the formation of organ points on the dominant and tonic, the chapter on the duplication and omission of harmonic sounds and the formulation of eight different resolutions of the dominant seventh chord are specially well considered and elucidated, and the book is made still more valuable by the remarks on musical form and construction, which are so well illustrated by diagrams of elementary models as to leave no doubt as to the method of proceeding. Pupils by their aid are fully provided with molds into which their first ideas may be poured, and hence they may at once attempt actual composition.

The Bigelow & Main Co., New York and Chicago. CARYL FLORIO. A Text-Book of Practical Harmony.

We have here an extremely useful first book on harmony, designed for the use of colleges and schools, by Mr. Caryl Florio, a well-known composer, conductor, pianist, and professor. Those teachers who are wearied with the writings of theorists that are merely didactic musicians will naturally expect to see a text-book on harmony of immediate practical use. They will not be disappointed.

The work is a handbook of 192 pages, in which the musical illustrations are inserted with the text. It is supplemented by a key of 176 pages, in which all the exercises in four part harmony are written out completely for the benefit of students who cannot procure the services of an instructor. It also supplies 360 questions by which they may test their own knowledge of the subject, or teachers may catechize their classes. It is no easy matter to present a treatise on harmony so short and yet so satisfactory that both teachers and students will be gratified and benefited; yet this task has here been well accomplished. The difficulty of the undertaking sometimes seems so great as to appear almost insurmountable, and in some particulars resembles the attempt to codify the common law of England with its myriads of exceptions, precedents, &c.

During the past 300 years the science of harmony has been used throughout all Christendom. It should not therefore cause surprise that the Latin races, the Germanic races, the Hungarians and Hebrews and other peoples now differ



SCALCHI.

Metropolitan Opera House, Season of 1893-94.

somewhat in their decisions and practices and that the resultant art products are greatly varied. Mathematicians have dominated in some matters, acousticians in some others, and occasionally the human ear has been made a final court of appeal.

Music has been written for the Catholic Church, for the English cathedrals, for opera houses, for the orchestra, the military band, for chorus festivals, for the negroes of the South, for many languages and for the dance. If we cannot here stop to consider other points, or even look fixedly at any one of these, or give the marked characteristics which distinguish various schools, enough is suggested to lead to the belief that the condensation of so many styles of procedure by composers, as far only as regards their harmonic schemes, is no slight matter.

Yet it must not be thought that this treatise presents anything which is markedly new as regards the way of laying out the fundamental principles of the science, or so far original as to be a matter of dispute. On the contrary, the work is as regular in this sense as a new treatise on arithmetic usually is, and therefore instructors need not fear that it will demand from them previous study that they may comprehend it or see if its principles are such that preliminary consideration is required before it is adopted for a class.

Teachers far West, or far removed from any great centre of civilization, may order copies without fear that they will not prove desirable.

One very good feature of the work is that the exercises are less crude and uncouth than those found in Richter. In many of the best treatises exercises occur which contain passages that no composer would wish to employ, as it is almost impossible for a master to make them fluent or for a learner to remove their unpleasant roughnesses.

Some gain accrues of course in the attempt to make such progressions smooth, but the gain is far greater when the pupil is occupied with the construction of four-part passages which may be made beautiful. His love of art is increased when an exercise on figured bass, which has been fully written in accordance with the rules given, proves to be immediately acceptable to the writer and his sympathizing friends. This seems to be as true as that the daily practice of Bach's fugues and other works of high art will form the taste and style of a pupil much more readily and surely than any books on aesthetics.

Were it merely for the fact that the exercises herein are free from strange or far fetched progressions (which are altogether out of place in a first book on harmony), its recommendation might well be reiterated. There are so very many commands to be obeyed and recommendations to be considered in adding three parts to a given bass, that many students give up the attempt to acquire facility in writing. The accomplishment seems to demand mental powers of an order which they do not possess. Such ill considered tasks deter all but the most indomitable students; more suitable ones might directly encourage all those who, although not specially gifted musically, wish to do something more than merely sing or play. For certainly beautiful souls must have beautiful thoughts, and consequently the desire to express them freely and in accordance with the grammatical laws of music.

By way of evidence that this criticism is honest (that the work has really been read all through, and this is not the result of a first glance at it, but a review) it becomes necessary to particularize. Something more than mere generalities are therefore offered; and if differences of opinion herein appear they may prove useful as instructive contrasts, giving students new points of view. The author says, "No attempts have been made at style or fine writing of any kind."

This is really true, and as a natural result we have the best possible style for a text book—directness, clearness and conciseness. In the badly translated German treatises it is frequently difficult to extract the sense, and it often seems as though the translator was himself ignorant of the subject treated.

On page 131, "or no" should be "or not," and on page 46 (key), "anализ" is given for "analyzation"; but these solitary faults may be printers' errors.

The major scale is said to "consist of two precisely similar halves" (page 7). The word "precisely" should be omitted. It is repeated on page 8.

To add the separate intervals together and reach the true octave of the starting note is impossible, unless these halves are dissimilar.

The proportions of the major scale are 24, 27, 30, 32, 36, 40, 45, 48.

When this is duly considered the chord of the added sixth will be regarded as a subdominant chord; the sixth, which is used, being taken from the scale of the subdominant, and not that of the tonic.

It is also well named, and its isolation is not "fanciful" (page 161).

As regards the formation of the minor scale it may be said that the use of the antiquated form, in which the ascending series differs from the descending, is still used in teaching children, and therefore appears in instruction books, because young persons should not habitually practice harsh and strange progressions. The augmented or

overstrained second is an interval that marks an intensity, of which they have no experience either in art or daily life. The new scientific scale is adopted by theorists because the harmonization of it is readily formulated, being mathematically determinable in accordance with other fixed schemes.

Considerable praise is deserved for the unfolding of the dominant chord (paragraphs 143, 144), but if the writer had also shown that when the discord of the minor ninth, which is offered by this very minor scale, is employed in modulation there is no difficulty whatever in giving a full, complete and in every sense an immediately satisfactory impression of the minor mode, and this even to singers who are about to begin an unaccompanied phrase in a new minor key.

The author quotes three scales (page 12), saying that they "are all that exist in modern music." This remark might well be omitted if space does not permit reference to the Hungarian tonality in which so very many works by Liszt, Joachim and their imitators are cast, and without a knowledge of which it is impossible to comprehend certain favorite modulations, &c., so well as to memorize them readily.

The Berlin system of naming intervals is herein adopted, in which all the notes of a major scale form major intervals above the first. This system has been tried in England and failed, because it breaks the rule that all augmented intervals when inverted become diminished. The author says: "This fact is practically of no great importance" (page 16).

The importance of a fact, however, depends on what use one may wish to make of its certainty. This rule does assist greatly, for the intervals of but one-half an octave need be learned directly, and the rest may be found by inversion.

"No satisfactory music could be written without dis cords, and plenty of them" (page 16). This phrase might be modified, unless the author wishes it to be understood that all his exercises to page 64 and the setting of "Nun danket" are unsatisfactory, to say nothing of the Lenten music of the Sistine Chapel, Rome, our own harmonization of the "Old Hundred," many pathetic folk songs, &c. It is certainly true that modern music, discarding fugal counterpoints, finds in discords the required dynamic or outward moving force. But this is in keeping with modern intensity, love of brilliancy, &c., and naturally follows from the impossibility of having concords in tune because of our equal temperament. Discords out of tune are more bearable than concords that are not really concords. When music is made so extremely simple, so that the harmonies used are only those of the triune system of tonic, dominant and subdominant, it may be rendered in perfect tune and is, as far as it goes, complete.

In adding a contralto part to an existing bass and treble parts it is said "the third can never be spared" (page 21). It is better to say "rarely be spared," for if at the close the treble should fall from the second sound of the scale to the first it is better to take the contralto upward one semitone, to find rest and satisfaction on the tonic, than to take it downward a fifth to supply the third of the chord, even though this is thereby omitted. Such a skip is worse than for the same part to fall a major third to supply a fifth in four part harmony, which skip the author prohibits; "the effect of this in voice writing is always bad" (page 41). "The progression of the leading note to the tonic is especially to be observed in the perfect cadence" (page 94). Therefore in three parts the third must sometimes be omitted, and the word "never" should not be emphasized by italics. It must also be here observed that Mendelssohn in the chorales in "St. Paul" causes the contralto to fall a third from the leading note, to supply the fifth of the chord at final cadences, and possibly because these final chords are to be long sustained, and the use of a complete harmony in such cases would be of such importance that the melodic progression to tonic is set aside.

Rules have exceptions; principles none. In music many principles are employed simultaneously; sometimes one, sometimes another having the ascendancy. The author on pages 43 and 56 uses the word "law." If it can be shown that in one case the melodic principle overrides the harmonic principle, in another the principles which are followed in the making of sequences may occasionally override both; there will be no necessity for degrading principles to mere rules, and thus making innumerable exceptions. Circumstances alter cases, as in the above chorale cadences, &c.

The sequence called "Rosalia" was used by Beethoven in the "Eroica Symphony" (allegro movement) and by Gounod in the finale of "Faust." It is not a sequence which changes with the degree of the scale on which it is repeated and in conformity with it, but appears as an exact transposition one or two semitones higher. Therefore it seems hardly right to say "the distinction and the name have now fallen into disuse" (page 58).

If a single musical tone be analyzed, as a pencil of white light is divided by a prism, it will yield the harmonic scale as the latter does a series of tints. After the common chord is established the next sound that attracts attention is the dominant seventh. This fact is known to amateurs

who have listened to an aeolian harp. Hence it is singular that the author says: "It may be well to state that there is no especial reason why these [chords of the seventh] should be the next chords considered, beyond the fact that it is the custom" (page 65). Musicians used these chords habitually without knowing them to be the product of nature, until physicians made the discovery, using the clew given by art. As regards the final chord of a composition in a minor key being unexpectedly made major, the author says: "This is a recognized license."

The old masters had a theory that every composition should leave a satisfactory impression upon the mind, and that as the minor chord was unsatisfactory it could not be used as a terminal one. It was also maintained by acousticians that as the Gothic cathedrals of Europe were highly resonant buildings, in fact great musical palaces, they would of themselves generate a major third during the long-sustained final chord. If anyone will take the trouble to look through the scores of old English cathedral music, he will find that if a Te Deum, for instance, be set in a minor key, each verse will end with a major chord, even though immediately afterward the same chord will be taken up, and in another position by the responding choir with the next verse. Hence the "cross relations" which make such music usually impractical with us. If memory serves aright, "Patrick in G minor" is full of such transitions. Mozart, in his great "Requiem," would not end the opening movements in D major, and could not (being less belligerent than our Wagner) boldly use D major; and therefore it will be found, and strangely enough, that all the cadences exhibit the chord of D, with a bare fifth and no third. Modern composers use freely the minor chord here. Hence it would appear more correct to say: It is now freely permitted to close compositions in minor keys with the minor chord.

There are but three chords of the diminished seventh upon the piano finger board, and these when grammatically written (enharmonically adjusted) proceed logically to the twelve keys; that is to say, into four different keys each. The author says (page 151) they are capable of "five resolutions." This may puzzle students who make three times five fifteen. One of the examples is duplicated by being set in a flat key as well as a sharp key; but it yields the same result at the piano. If the others are similarly duplicated still more paper differences will be made, which must cause confusion of thought, where great care, simplification and symmetrical paradigms are specially required.

With reference to the chords of the augmented sixth it is stated (page 162) that "they have a strong leaning toward the minor mode;" whereas they are all resolved immediately on major harmonies, whatever their destination may eventually be.

This is shown in the very examples given, with the exception of the German sixth, which is, however, always taken into the major on subsequent occasions, as in paragraph 327.

The Neapolitan is more frequently used in the major than any of the others" (page 162), but the illustration exhibits it in a minor key, although it proceeds to a major chord more immediately. This is not so clear as might be, and no information is given as to their roots; which is the more singular as the work is particularly valuable on account of the parsing of musical phrases. The Hungarian tonality helps to make the Neapolitan sixth comprehensible. When the roots of all these chords are known, their existence and true significance, their nature and treatment become clear. As a scholar acquainted with Sanscrit or other language which is a parent of our own habitually considers the roots of words, naturally writes English accurately, so does a composer familiar with the roots of highly elaborated chords use them consistently.

The special names of all these chords, although meaningless (except as shown in the case of the added sixth), are accepted through all Europe, and are useful because they save time that would be consumed in defining them. When we say "isothermal lines" it is not to appear learned or to become obscure to the general reader, but to throw down in one expression a set of facts on which an argument may readily be based. Similarly, speaking of the German sixth, we refer to the chord of the minor ninth with the root omitted and the fifth of the root depressed one semitone. Unencumbered with particulars of its pedigree, its treatment and effect may be argued. Hence one cannot cordially agree with the author that "the sooner the added sixth, and the Neapolitan sixth, and all such unnecessary bits of special nomenclature, disappear from our works on harmony, the better it will be; they are simply a source of confusion." (page 163.)

The etymology of music is in a better state than the etymology of language, although such great advances have been made in comparative philology during the past few years that the first edition of Webster's Dictionary should now be suppressed rather than circulated by the million copies at a few cents each, the term of copyright having ended.

Yet the determination of roots of certain harmonies are not so well considered by many excellent and world famed musicians as could be wished. Otherwise one would not

find it stated in certain modern books on harmony, emanating from Germany, that Wagner's harmonies and their progressions are illogical, or are freaks of genius, or are as happy inspirations; which remarks are mere excuses for not indicating the omitted roots. These fundamental tones are understood and felt, although not directly expressed or heard in the music. A knowledge of them is necessary to the comprehension of musical sentences harmonically.

Nature hides the roots of the loveliest flowers and performs certain operations in most perfect secrecy. The builder does not exhibit but takes down his scaffolding when the architecture is completed. Should the painter draw a facial angle he will remove it. The geometrician erases the dry or obscure lines (technically "occult lines") which may be necessities for the proper construction of elaborate figures; and similarly a great musician by hiding the roots of his chords attains a power which is known only to the initiated.

We do not term the Statue of Liberty an enigma, because the centre of gravity is not forced upon the attention of all beholders. Why then are Wagner's harmonies so considered by musicians of considerable fame and experience whenever his bearings are not immediately apparent? In music roots are sometimes made occult to heighten the effect of certain inversions, &c.; the hearer is not offended. But in architecture there must be the feeling of security and no doubt as to its foundations being satisfactory. The Leaning Tower of Pisa is hardly fascinating for this reason. The architect has compelled attention to his art, and the question of the centre of gravity is raised somewhat aggressively; yet the tower is found to be perfectly safe and his calculations scientifically true. The same may be said of Wagner's finely balanced harmonies, and this will be seen when his processes are revealed.

The author of this text book takes the point of view of the practical musician rather than that of the mathematician, acoustician, or highly skilled composer, although he himself is most truly one. This is seen in his etymology. For instance, in the key, page 49, all the chords consisting of B flat (bass), D, and G, are termed "common chord of G minor, first inversion," and apparently because the mere notes are taken without reference to the context. In language one always considers this to find the sense in which any expression is to be understood. The root of these chords is, however, sometimes E; and this root, though unheard, accounts for the following chord being that of A major. The logical progression of the harmony, and the significance and proper course of each sound may then be surely found. It is also known which notes may be doubled or omitted, which are specially eloquent, and which complementary, &c.

All these various points show differences of opinion on certain matters of detail, and were one to go into other smaller particulars nothing of any consequence could be said to detract from the general remarks laid down at the beginning of this notice in praise of the work. They would but help to prove that, although well scrutinized, little can be advanced against decisions or expressions. To reassure auto-didactic students it may be well to state that although the key gives four part harmonizations of the figured basses it does not follow that an exercise is not properly executed when not in precise agreement with the setting here given. For if the three parts are merely inverted many apparent changes will appear, as when a soprano part is given to a tenor, and vice versa. There are many equally good ways of performing the same exercise. This may be learned by asking several skilled composers to add the required three parts to any one.

National Conservatory of Music.—The semi-annual entrance examinations of the National Conservatory of Music will be held at the conservatory, 128 East Seventeenth street as follows:

Violin, viola, contrabass, 'cello, harp.—January 8, from 10 to 12 A. M., and 2 to 4 P. M.

Orchestra and all wind instruments.—January 8, from 2 to 4 P. M.

Piano and organ.—January 9th, from 10 to 12 A. M., and 2 to 4 P. M.

Singing.—January 11 and 12, from 9 to 12 A. M., 2 to 5 P. M., and on the evening of the 12th. Chorus, from 8 to 10 P. M.

Composition.—(Dr. Dvorák's class.) January 13, from 9 to 12 A. M., and 2 to 5 P. M.

Elijah in Newark.—The Schubert Vocal Society, of Newark, gave an excellent performance of "Elijah" Monday evening of last week under the direction of Louis Arthur Russell. Nina Bertini Humphreys and Carl Duft were the soloists.

Emma Eames.

AMONG the operatic stars whom Mr. Abbey has introduced to us this winter Miss Emma Eames is accounted the most beautiful, and though she is young in her art, and supreme art comes only with the years, so ideal a "Marguerite," so sweetly dignified a "Juliet," so stately and womanly an "Elsa" have not been seen since the triumphs of the great Nilsson. Rarely is it given to a woman to achieve marked success in a chosen profession while the beauty and freshness of youth add their charm to the inspiration of genius, to be happily married, and as great a favorite socially even among the exclusive as she is professionally among the cosmopolitan admirers of her audiences.

Miss Eames is an American woman, the wife of Julian Story, an American painter of ability; but her long residence abroad, especially in Paris, where her home is now, has given a fine soupçon of foreign flavor to her personality

more I know and notice, the more shy I am about expressing my views. The foreigners come over here, stay six weeks in our hotels, and go home and write a book on American manners and customs. When we see what nonsense they write about us as the result, we are not all sure we are not making as big idiots of ourselves when we write or talk about them. Of course artists in England are very much courted everywhere; that is, if they are unimpeachable in other ways, and so far as my own experience goes artists are very much appreciated and considered in America. I don't think I know as much about it as I might if I cared more about society, and if I were not obliged to deny myself so much on account of my professional engagements and preparation for them. I am extremely fond of the theatre. It is my greatest pleasure, my favorite recreation. If I can't be behind myself, I want to be on the other side of the footlights and see the others. Even this I have to deny myself much in the season, owing to the bad air in the theatres and the terrible draughts. I am deadly afraid of draughts. I didn't know there was any such thing until I went abroad, where the houses are kept cooler, and now I know it is better to meet the most bitter weather face to face than to have an encounter with a draught that comes up like a cowardly enemy at the back, and does its deadly work.

"What do I do to keep so well? Live a perfectly regular life so far as I can, eat the simplest, most easily digested food, take long walks every day except when it really pours and avoid getting tired as much as possible. When I feel that I am going to be tired I stop there and lie down: or go out and walk, even if the day isn't exactly fair, even if I need to put on an extra veil. I never bundle up my throat. I never keep my rooms overheated. I never start out after a performance when I am overheated. I wait until I cool down. But everybody does this who has any serious affection for her work. It is simply the technic of keeping well that you learn the first thing. You learn to avoid big illnesses by taking care of the little ones. Of course your machinery will run down once in a while in spite of you, and everybody takes cold in a different way, is sensitive to the cold in a different place.

"But the public are after all interested in very singular things."

"What rôles do you expect to sing here?"

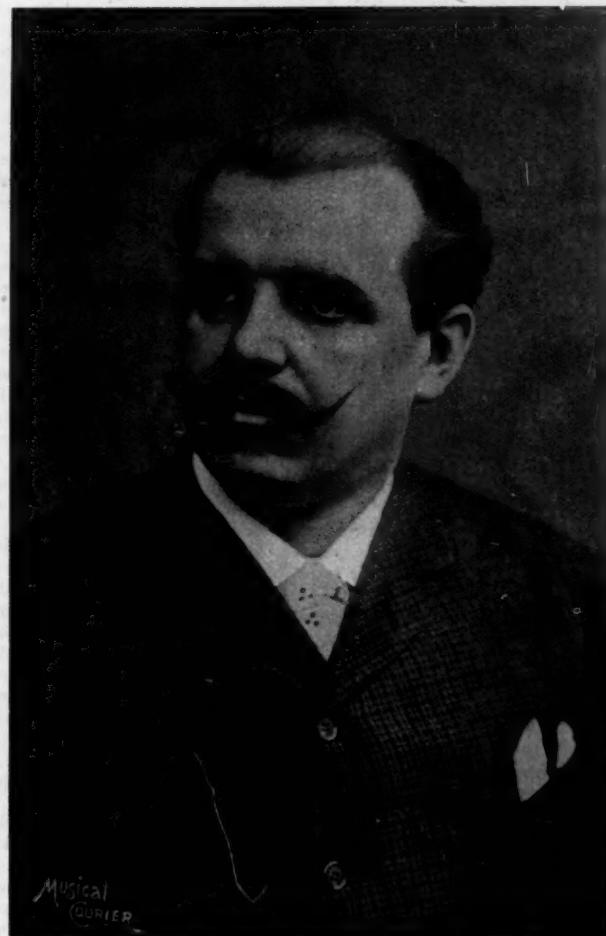
"I expect to sing 'Marguerite' in 'Faust,' 'Juliet' in 'Romeo,' 'Elsa' in 'Lohengrin,' 'Eva' in the 'Meistersinger,' and to appear in 'Carmen,' 'Figaro,' and possibly in one or two others they talk of putting on here, if the rôles suit my voice and my temperament. You know I never sing a rôle if it doesn't suit me vocally, dramatically and personally. I think that it is just as much a necessity to know what to do as to know how to do it. Fortunately in the beginning of their career a kindly Providence, in the shape of a beneficent stage manager, keeps many people from making the idiots of themselves that following their own inclinations would result in. Now don't ask me which rôle I like best. I never sung a rôle I didn't like. I couldn't, you know.

I am personally devoted to every one of them. You might as well ask a mother which of her children she likes best as to ask a singer which rôle she likes best. I am not allowed to sing in any more concerts, you know; I belong entirely to the opera now.

"How do I learn the part? I study it musically and dramatically, and as soon as I really understand it vocally and dramatically I have it by heart. Of course I practice every day, make my 'vocalises,' rehearse any rôle I am learning or playing. I can't tell just how much, how many minutes, any more than you can tell me just how many cubic inches of meat you can eat in a day. Some days I feel better than I do on other days, and sing more. I always stop just short of getting tired. You know I was very ill last year, and didn't hear any good music or do any singing myself for a long time. I went down to Madrid and sang in 'Lohengrin' at the Royal Opera, and then I had a sudden relapse and was ill again for six months.

"But it is interesting to see the increase in favor that Wagner's music is gaining in England and in Paris. No, I do not agree with those who argue that Wagner's music is ruinous to the voice. If a voice is well poised and used according to a good method, no music can injure it. It isn't necessary to shout and go on like a mad woman because you are singing Wagner. Lilli Lehmann sang it beautifully without any disastrous results in her voice, because she had a perfectly beautiful method.

"What do I think of America's musical standing in com-



JEAN DE RESZKE.

Metropolitan Opera House, Season of 1893-94.

which increases its piquancy and distinction. In figure she is indeed a daughter of the gods, divinely tall, superbly fashioned, with small and elastic head proudly poised; a low forehead, where the outline of the dark and wavy hair follows the curve that Grecian sculptors loved to chisel, and clear blue eyes fascinating with the mystery that lurks in the subtle charm of the "Mona Lisa" of Leonardo.

Something in the splendid health and vigor of the woman, in her cordial and unaffected manner, in her hearty greeting and the wholesomeness of her views reminds one of the high born English woman who comes over here occasionally to show how much more simple and natural and womanly is "the daughter of a hundred earls" than the Anglomaniacs who would imitate her. But Miss Eames objects to your comparison, and says: "The highest compliment you can pay a woman, or a man either for that matter, is to say she is unmistakably American. The American women are the most charming women in the world, and the American men the most delightful of men. You see there is so much good comradeship between our men and women here, such wholesome social relations, such a healthy tone to society that you do not find in any other country, and that they cannot understand in France. Because I happen to visit in a few charmingly unconventional English families I cannot set myself up as an authority on matters social in other countries.

"The more I go about in the different countries, the

parison with that of other nations? I will say this of the Americans, that they are real music lovers. They have not only the intelligence that appreciates music, but the musical emotion that makes them love it. There isn't a more wholesouled, enthusiastic, generous public anywhere in world than here in America. There is much musical talent, too. Many of the rising singers of the day are Americans. And the American voice is a sweet voice, well placed naturally far forward and flexible. You notice this in the singers who go abroad to study. You notice it in the amateurs who sing sweetly without any special training. You rarely hear an English voice of that kind that is sweet. The French voice is harder.

"You haven't any regular opera here as they have in other countries to encourage the talent of the composers. If a man should write an opera, where would he go to get it played? You see one needs an incentive to bring out the best efforts—the feeling that you must do it pushes many a genius to success. The surety of the work being in demand is essential, for one must sacrifice so much to carry out a great idea to its fullest completion. So far as the singer is concerned, the regular opera established and supported by the Government is not conducive to the highest growth. You get dulled by the monotony of it. You need change of scene, change of audiences, change of country to avoid getting into a rut. As for the future of America musically it is most promising. Any nation that encourages musical talent, both by appreciation and pecuniary reward, commands the best talent of the world, and talent will create its own atmosphere wherein it can flourish and increase when it finds sympathetic encouragement.

"As for me my love for music is my religion. My ambition is to give it the highest expression of which I am capable. And when I feel that I have arrived at my apogee, gotten out of myself all of which I am capable of creating, I shall leave the stage."—Sun."

Bringing Out an Opera.

"THEY order this matter," observed Laurence Sterne, "better in France." What, to wit? Surely, not the introduction of new musical composers to the public. If one is to believe the veracious tale of the latest of the tuneful throng, the composer's lot is not a happy one; unless he have infinite tact and patience beyond that of most sons of Adam. In the latter case, he will have his melodies whistled by Gavroche, and perhaps win the red ribbon of the Legion.

Here, for example, is young Mr. Vasseur, Leon Vasseur, whose comic opera, "La Pretantaine," is having a great run, and whose "Timbale d'Argent" is still sounding merrily and profitably. He unbosoms himself to the confidential interviewer, and tells him all the woes through which he has made his way to the stars. He began in orthodox fashion, as did Audran and many others of that ilk, studying music at the Ecole Niedermayer, at Marseilles; sacred music, that he might play the church organ, and perhaps compose a mass. But he strayed away into a more frivolous vein, and wrote dance music and operetta scores. However, he so far persevered in his original plan as, when he left Marseilles, to enter the Church of Versailles as organist; it was not a lucrative post, but it kept him from starving. His first attempts at publicity, like those of most composers, were very painful. With manuscript in pocket, he went from manager to manager, but they all replied, "We are very sorry, my young man, but you are unknown; you have no name; come and see us later on." The "Timbale d'Argent" was his first work, and it was the success it obtained which determined him to confine himself to operetta. The story of its production is worth telling.

One day he went to M. Noriac, who was then manager of the Bouffes-Parisiens, to submit to him a piece in one act. "Leave it with me," he said, "and I will look at it when I have time. Come back in three weeks." He returned at that date, and found Noriac smoking a cigarette in front of his theatre. At first he did not recognize M. Vasseur, but on hearing his name he exclaimed: "Ah, yes; it was you who came to me a short while ago. Alas! I can't see my way clear to bring it out. Unfortunately it is in one act only." To this the composer timidly rejoined; "That is true. But supposing I gave you 1,000 francs to pay part of the expenses?" "A thousand francs" cried Noriac; "come with me into my room!"

As soon as they were seated Noriac began: "I think we can come to an understanding, but you must compose another piece, you see! The one you have shown me is not at all to my liking. Here is another libretto. How long will it take you to put it to music? Four or five days? Take it home with you, and come back in that time."

M. Vasseur was delighted. All he wanted was to be performed, and he would have pawned everything he possessed to see it on the stage. He set to work, and completed it in the given time. It was entitled "La Chambre Jaune." He returned to Noriac, who received him most cordially.

"Now, then, my young man, sit down at the piano and play it to me." He did so, whereon Noriac said: "Capital! Gay and racy! Just the thing we want! What do you think, Jacon?" That was the name of the librettist.

Noriac presented them to each other, and continued. "It has only one drawback—it ought to be in three acts instead of one. But I have an idea. Let us turn it into three, and then we shall be sure of success."

The idea was adopted, but before leaving Noriac drew the composer aside, and said: "You offered me 1,000 for one act. For three acts you will have to give me 3,000. That is understood, is it not? Now go home, both of you, and set to work." The task was completed in a fortnight, the title of the operetta was changed into the "Timbale d'Argent" and in a few days everybody was humming it.

On the morrow of the first performance M. Vasseur went to Versailles. "I must confess," he says, "that I approached the church with a kind of misgiving. What would the curé say? I asked myself, and I avoided going into the vestry as much as possible. A week passed. I had just finished the mass, when the beadle came to tell me that the curé desired to speak to me. I repaired to the vestry, certain of being warmly rebuked. 'Ah! it is you, Monsieur le Compositeur,' he exclaimed on seeing me. 'This is how you compose operettas without informing your curé! It is not kind of you. All the town is talking of your "Timbale." Not later than yesterday I heard the boys and girls singing it on the boulevards."

His next production was the "Droit du Seigneur." One morning he heard a loud knock at the door, and the next second in came a tall, powerful man, who introduced himself. "I am M. Debruyer, director of the Theatre Beaumarchais, and I have come to demand a piece from you." M. Vasseur was about to say that this theatre was not suited to operetta, when he interrupted him, saying, "I foresaw that you would make objection; but no matter, you have had the 'Timbale d'Argent'; I bring you the 'Timbale d'Or.' I accept your conditions beforehand, no matter what they may be."

He next composed the "Petite Reine." The libretto was from the pen of Noriac, his manager at bouffes, whose favorite at that moment was Mrs. Peschard. With manuscript in hand, Noriac and he went to the directors of the Opéra Comique, Messrs. De Leuven and Du Locle. They began discussing it quietly. It pleased everybody, and they were in the act of distributing the parts when Du Locle said: "There is one rôle for which there is nobody young and capable enough at the Opéra Comique." Noriac was of the same opinion, and added: "Suppose we engage Mme. Peschard?" Thereon Du Locle fell into a violent passion, and exclaimed: "Never, so long as I am director, shall she appear on the boards of the Opéra Comique." Noriac also flew into a rage, and asked why. A quarrel followed, and Du Locle seized hold of the manuscript, which he tried to tear up. The other director, M. de Leuven, remained calm, and sought to bring about an understanding, but in vain, and that is why the "Petite Reine" did not appear at the Opéra Comique.

A few years passed, when one day M. Vasseur received a note from De Leuven, praying him to call on him. He went to his house, and found him wrapped up in a red dressing gown. "I thank you deeply for responding to my appeal, for I do not think I shall ever see you again." "Are you ill?" "Very ill," he replied. "I take great interest in you, and should like to have produced your 'Petite Reine' at the Opéra Comique, but you know the reason why I could not. I owe you, however, some compensation. Open my library. On the second shelf you will find the manuscripts of several librettos. Take the two at the bottom. I make you a present of them. You can put music to them, and play them when I am no more." M. Vasseur tried to cheer him up; but to no purpose. "I feel I am going," he said, "and thank God I shall no longer hear talk of Sarah Bernhardt." M. Vasseur took the manuscripts, which were entitled, "Marriage aux Tambours," and "Mam'zelle Gavroche." A few days after, De Leuven died. It should be added that M. Vasseur's old professor at Marseilles never approved of the young man's taking up secular music. When he heard of the production of the "Timbale d'Argent" he called all his pupils together and solemnly burned in their presence the score of the offending work.

M. Vasseur rises at 6 o'clock, summer and winter, and works till noon, when he breakfasts. The rest of the day he eschews music, and gives himself up to walking, bicycling and visiting. Only when he is pushed will he consent to work after breakfast. Sometimes he is pushed, and sometimes he has exceedingly queer experiences with his directors. One day one of them named Billon was attending a rehearsal, when suddenly he cried out: "Who the devil arranged such a scene as that? You put five women on one side, and only four on the other! What is the meaning of that?" To which the stage manager responded: "I beg your pardon, sir, but those ladies represent the nine Muses." "I don't care a fig about the nine Muses," roared the director. "Add another one; that will make it ten, and both sides will be equal!" There is a similar story, authentically told, of an American manager who proposed to put on a "Passion Play," and when the subject of the Twelve Apostles was broached exclaimed contemptuously, "Twelve Apostles? I'll have fifty!"—Tribune."



European Headquarters of THE MUSICAL COURIER,
BERLIN, W. Linkstrasse 17, November 28, 1890.

THE musical event of the past week in Berlin has been the Mozart cycle at the Royal Opera House, which began last Friday night with "Idomeneo," and is going to comprise the seven great operas of the master in chronological order, as well as a revival of some of his smaller operatic works. The management, which has lately been paying more than usual attention to the productions of the modern Italian school, is thus making amends, and at the same time, paying a long deferred debt of gratitude to one of the greatest masters of the lyric-dramatic art the world has ever known. From a monetary standpoint, and from an American manager's view, such an undertaking would hardly be a satisfactory one, but a royal institute like the Berlin Opera House does not have to look so closely to the shekels and is bound to operate a good deal on the *noblesse oblige* principle.

Before I plunge into the Mozart cycle, however, and in order to maintain the daily rotation of reporting to which I have become addicted in these letters, I have to make mention of some more or less important concerts.

Tuesday night of last week, Mr. Reinhold Hoffmann, a baritone from I don't know where, gave a concert at Bechstein Hall, and had but a small audience and success. I suppose he is a singing teacher, at least he sang like one, and demonstrated the fact that he has mastered considerable of the vocal technic, but his voice is both *fusible* and unsympathetic. He sang some antiquated Händel arias and Lieder by Buonocini, Schubert, Brahms, Schumann, Grieg, E. E. Taubert and Hans Sommer.

Assistance, such as it was, was rendered by Gustav Exner and his wife Ingeborg Exner. The former sports the title of Royal Chamber Musician. Well, he may be a good orchestra performer on the violin, but his playing of the Grieg G minor sonata, op. 18, for violin and piano, proved that as a soloist he does not rank except among the rank ones. His tone is small, rasping and dry, his intonation not always clean and his technic anything but flawless. His wife did the best in her power to obliterate her husband, and as she seems to be possessed of considerable power, she managed to crush him under the piano pretty effectively.

Wednesday was the official day of prayer and repentance for all Germany, set apart for that purpose by the Government. Concerts of a gay or purely amusing purpose were of course inhibited, and the Royal Opera House lent itself for the annual concert given by the hard-worked chorus of that institute.

The program, in accordance with the spirit of the day, was of a serious nature; but the Government could and probably did not want to prevent the concert from being an artistic and highly enjoyable one. A refrain from applause, however, seemed to be *de rigueur* on this occasion, and the few attempts which some enthusiasts made, nevertheless, were most peremptorily hissed at and sat down upon by those who know which is which and what is what.

In place of Bach's "Thou Shepherd of Israel," which had originally been announced for performance, the opening number was Bach's great orchestral suite in D major, which was magnificently performed under Weingartner's direction. It was after the lovely aria of the slow movement (arranged as the well-known air on the G string), one of the noblest and most beautiful musical thoughts that ever emanated from human brain, and which was superbly sung by the violins of the Royal Orchestra, that the aforementioned, hard to suppress applause, broke out and was duly frowned down.

Franz Betz sang an aria with chorus from Händel's "Joshua," and although he is now no longer in his prime, by means of his artistic use of the voice and musical interpretation he was as admirable as usual.

The great task for the chorus and the work for the occasion was Cherubini's great "Requiem Mass." It is but rarely heard in the United States, but here it is frequently performed, and I must say, after an intermission of many years, I was glad to hear it once more. The absence of all soli and the continuous use of flat keys (C minor, E flat major, F minor, A flat major) could easily lead to a slight feeling of monotony. But the music is so thoroughly noble, elevated and rich, especially in harmonization and part writing, that, with a magnificent performance, such as the Royal Opera chorus gave under Weingartner's careful

and loving direction last Wednesday night, the interest in the Cherubini's "Requiem" never flagged for one moment. It was a great night, and I wish repentance and atonement would never fall harder upon me than was the case on that occasion.

Thursday evening witnessed Mrs. Lillian Sanderson's first *Lieder* recital at Bechstein Hall. The lady is an American by birth (if I mistake not, from Milwaukee), and her small but pleasing voice, as well as her fair appearance, betoken her origin. She sings with remarkably nice taste and musical phrasing, as well as dramatic expression of the meaning of both the text and the music. Altogether her delivery is charming and highly enjoyable; but—it is all on a very small scale, and I doubt very much whether she would succeed equally well in a larger hall than Mr. Wolff's pretty concert room. With orchestra and in the big halls which predominate in the United States I think she would be lost, and therefore dissuade her from the tournee through her native land, which I hear she is contemplating. For mere parlor entertainments Mrs. "Sanderson" is both too ambitious and too well-to-do, and for Carnegie Music Hall her voice does not suffice.

Her program, besides the well-known names of standard *Lieder* composers, such as Schubert, Schumann and Mozart, showed a group of comparatively new names, and the selections were so good and so charmingly interpreted that several of them had to be repeated. Of the novelties, I mention as interesting to American singers Leoncavallo's "Will nicht wissen wer du bist," Orthegraven's "Neiken" (redemanded), Hermann Wolff's pretty "Love's Proof" (the manager is evidently also a good musician), Moszkowski's very suggestive "Lullaby," and "Castles in the Air," by Hess, which is very clever, but by no means easy to sing.

The accompaniments were played in most commendable and musically style by Hans Brüning, who also contributed to the program Chopin's F minor fantasy, Liszt's "Valse Impromptu" and "Rigolletto" fantasia. A select and very appreciative audience was present.

The opening of the aforementioned Mozart cycle at the Royal Opera House took place on Friday night, when "Idomeneo," Mozart's first great opera, was given. It was written by him at the age of twenty-five, when he was Chamber Musician of the Archbishop of Salzburg, and it was for the first time performed by an Italian opera company at Munich in January, 1781. The success was so great that it caused Mozart to devote the remaining ten years of his all too short earthly existence principally to the composition of those master works of the musical dramatic art, which will remain as long as the world exists, defying all changes of time and taste. "Idomeneo" to all intents and purposes is still a strictly Italian opera, and as such does not show the master's originality of either ideas or beauty of form to that extent as the later works; the aria solo system is much too prevalent and there is a perceptible lack of ensemble numbers. Still such as are there, as for instance, the trio in the second and the great quartet in the third act, as well as the choruses, are all immense. Many of the solo arias are also of extreme beauty, but the lack of coherency and a want of dramatic action are at times, especially during the first act, painfully noticeable.

The performance requires some singers of extraordinary qualities, notably so the title part, which is one of the most difficult rôles ever penned. Niemann and lesser lights have essayed and failed to sing it, but Friday night Sylva gave a representation of the King of Crete which will not soon be forgotten. His voluminous and sonorous, at times a trifle hard and metallic tenor voice showed an agility, a vocal technic, which is phenomenal in so heavy an organ. Truly I have never heard such singing from an heroic tenor and the *tenori di grazia*, which I heard before never could come up to Sylva's power and dramatic qualities. He was indeed the hero of the night.

The King's son, "Idamantes," written for Otto, was superbly represented, physically, vocally and dramatically, by Gisela Staudigl. You remember her and her great impersonation of "Brangane," at the Metropolitan Opera House, and I therefore only need to assure you that she has lost none of her old-time charms, in order to convince you that she was all I claim for her. She is appearing at the Opera House "as guest," and a more effective substitute for the sick Ritter-Goetze one could not wish for.

Miss Leisinger looked the picture of Greek classicity as "Ilia," the daughter of "Priam," and sang in the same

style as she looked—beautiful but cold. Schmidt was good as "Arbaces," and Betz, as always, reliable in the part of "Neptune's High Priest."

The only exception to the general excellency of the cast was Miss Kopka as "Electra," but as she took the part on short notice as a *remplaçante* for Miss Hielder, it would not fair to criticise her too severely.

Dr. Muck conducted most carefully and with intelligence, as well as love and apparent circumspection. The orchestra, which by Mozart, is handled in water colors, was superb and so was the chorus.

The stage setting by Tetzlaff was in most artistic taste and even the difficult storm scenes were very effective.

The cycle continued the next evening, Saturday, with Mozart's second opera "Belmont and Constanze," or, as it is better known in the United States, "Il Seraglio." It was preceded on this occasion by the little *Singspiel*, "Bastien and Bastienne," about which harmless and utterly naive

which took place last night, but as the fourth Bülow-Philharmonic Concert occurred at the same time, I had to let upon Mozart for a while and attended the concert. Schuch's program for this concert was not well balanced and entirely too long. Imagine Liszt's "Faust" symphony, which lasts an hour and a quarter, the Beethoven violin concerto, which with the cadenzas by the solo performer took fifty-three minutes, the "Tannhäuser" overture, and in between some vocal soli all on one program. It was then found also at the rehearsal that the thing would not do, and Mrs. Clemantine de Vere-Sapiro, who was the vocal soloist, was asked if she would relinquish the beautiful aria from Spohr's "Faust." With her usual good nature she unhesitatingly consented and so sang only the short "Revenge" aria of "Astafiamonte," from Mozart's "Magic Flute." It has no recitation or introduction, and thus the singer was only a couple of minutes before the public, but she succeeded in rousing them to the greatest outburst of enthusiasm that the evening brought. A triple and most hearty recall, however, could not induce the singer to an encore, as she, with becoming modesty, did not care to add to the "heavenly length" of the program.

The Beethoven violin concerto was played by Mr. Arno Hilt, concert master at Leipzig, while the boss and as yet unequalled interpreter of the work, Joseph Joachim, sat in a box, an attentive listener. I heard Hilt about a year ago in some works of less calibre and then found him a violinist of wonderful technic. For the Beethoven concerto, however, he lacks stamina and especially breadth of tune and conception. He fiddled it, but he did not interpret it. It is too big a work for him. His intonation also was not always of the purest. That is the first thing one has a right to ask of any artist, that he play or sing in tune, that his or her ear be correct. His cadenzas were marvels of *Doppelgriffe*, but seemed to be nothing else and only invented by him to show the performer's skill in that specialty. They were also much too extended.

Liszt's "Faust" symphony, though I have to acknowledge the beauty of the "Gretchen" themes in the slow movement and the mostly clever and characteristic "Mephisto" movement, never interested me very much. The fault may be and probably is my own, but I cannot help it. I never liked Liszt as a composer, and I am getting too old and settled now to begin at this late day. With a highly polished performance or under an unusually spiritual baton, such as Nikisch's, I can nevertheless stand the work, once every few years. Schuch, however, was anything but spiritual or poetic on this occasion, and the Philharmonic orchestra's "execution" was anything but polished or even technically above reproach. In Schuch again I see verified what I have noticed also in Mottl, and in Seidl when he first began to conduct concerts, that a man can be a powerfully good operatic, and at the same time only a moderate or even immoderate concert conductor. The difference is the same as the one that exists between scene and salon painting. The "Tannhäuser" overture which formed the close of the program, and especially its

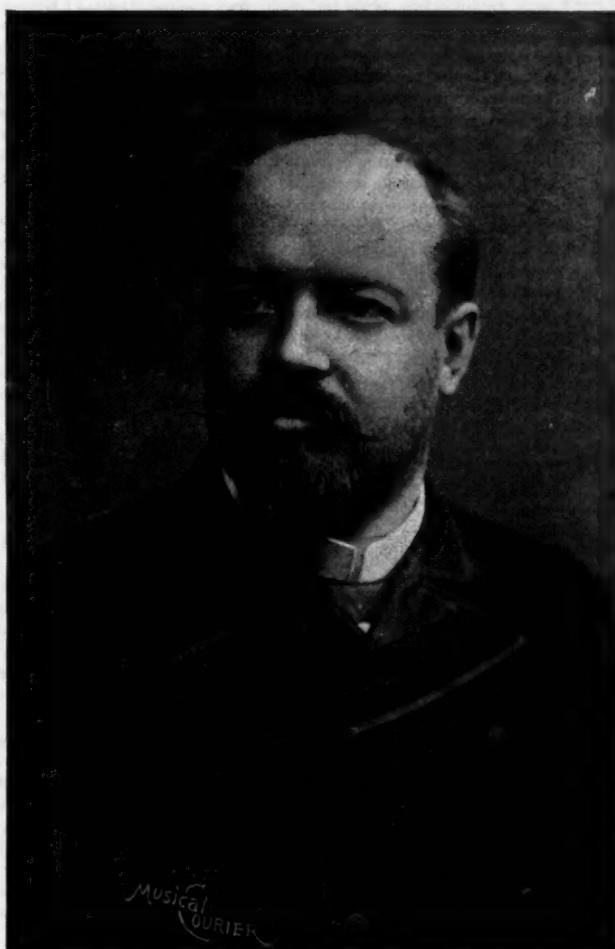
gorgeous coda, was with more nerve and far better performed than any portion of the "Faust" symphony, and with it Schuch succeeded in rousing the public, which was a large and cultured one, to an outburst of genuine enthusiasm.

Among the most attentive listeners at the Mozart cycle, as well as at the Philharmonic concert, was Siegfried Wagner. He came from Hamburg, where, however, he had not conducted. He is to conduct the next Liszt Society concert at Leipzig on December 5, and he will conduct a concert of his own here in Berlin, on December 28.

Nikita is staying here at the Continental Hotel for a few days, previous to her departure for Russia, where she is going to appear in opera. I called on her last Thursday afternoon and found her very busy going over her extensive repertory in the Russian language. She sings some of the parts in four or five languages. I had the pleasure of hearing portions of her "Marguerite" and "Juliette," as well as "Lakmé," and I was more than astonished at the development she has undergone. I remember her as when a little tot of nine years she sang on the stage of the old Academy of Music on Decoration Day, with Ben Butler and President Arthur for her companions. Well, that was some time ago. Then I heard her again five or six years later, but still as a wonder child in a concert at Aix la Chapelle and was delighted with her. Now, however, she is a full-grown

EDOUARD DE RESZKE.

Metropolitan Opera House, Season of 1898-99



artist, in the true sense of the term, and her vocal development as well as her artistic expression, together with a most prepossessing appearance, will no doubt impress others as it did me, and will win for her laurels in Russia as well as anywhere else where she might wend her way.

The Berlin Philharmonic Orchestra will give two concerts in Albert Hall, Leipzig, on December 15 and 16, which will be conducted by Hans Richter, of Vienna. The program for the first concert is made up of Wagner excerpts and the "Eroica" symphony.

The builder (not the architect) of the Richard Wagner Theatre and of Villa Wahnfried at Bayreuth, Mr. Woelfelt, died here a few days ago.

Court Conductor Felix Weingartner is ill with influenza. Dr. Muck therefore is obliged to conduct the entire Wagner cycle and also the next Symphony evening of the Royal Orchestra, on Friday of this week, at which Berlioz' "Harold" symphony is to be performed.

Prof. Heinrich Barth gave a piano recital at the Altes Gewandhaus, in Leipzig, on the 10th inst., and according to the "Signale," met with a most deserved and great success.

O. F.

Bowman's Model Choir.

THE Caecilian Choir of the Peddie Memorial Church, Newark, held its fifth anniversary last Wednesday evening, when sixteen of the original choir received souvenirs and were constituted the seniors of the choir.

They are the Misses S. Amelia Amerman, Lydia Bausch, Lou D. Bock, Mary E. Chamberlain, Cora M. Coleman, Annie L. Corielle, Estella Cole, Fannie C. Collison, Mary Schaeffer and M. Agnes Young, and the Messrs. John M. Keen, Ira Keller, H. C. Rorick, John H. Richards, Wilbur Tod Sayre and W. Horace Sayre. Of these Messrs. Keller, Rorick and W. T. Sayer were members of the old choir, which was the nucleus of the Caecilian. Mr. Keller retired from active membership in the Caecilian some months since to accept the position of tenor in the quartet of the Reformed Church in Market street, but he still maintains an association and sings with the Cecilians whenever possible.

Sixteen others received souvenir certificates for three years, together with the rank of juniors, and it is Director Bowman's intention to award these distinctions as the members of the choir reach these terms of service.

The roll of honor, those who have not been tardy or absent during the past year, made a remarkable showing. Over one-fourth of the entire membership of the choir answered to the call of that roll. Conductor Bowman addressed some highly complimentary remarks to them as they gathered in a long circle around the platform, compliments which he emphasized by presenting elegantly bound copies of oratorios and other musical works. The recipients were the Misses Mary Watkins, Emma Blatt, Lou Bock, Bessie Bond, Lydia Friess, M. Agnes Young, Eva Keller, Anna I. Wills, Lulu Potter, Kate L. Munden, Minnie G. Kaulback, Lilian Sauvage, Grace Cleveland and Eva Bayley, Mrs. Carter, the Messrs. Harry Collier, Frederick G. Massey, Frank Drake, F. A. Thrall, H. Leslie Soden and Robert Orr. Some of these had made a perfect record of attendance for two years, and others for three years. Among the latter are Miss Young, Miss Sauvage, Mrs. Carter and the Messrs. Collier, Massey and Soden. The two year records were made by Miss Potter, Miss Wills, Miss Bayley and Mr. Orr.

Handsome bound books were presented to Messrs. Orr, Collier and Ferriar, who are the librarians. At the conclusion of the presentation an interesting musical and literary program was presented by Misses Denman, Miller, Haas and Young, after which refreshments were served.

Clarence Eddy in Brooklyn.—Mr. Clarence Eddy, of Chicago, made a dash to the East last week and played on the organ of the New York Avenue M. E. Church, Brooklyn, December 13, under the auspices of the Brooklyn Institute of Arts and Science. Miss Myrta French, soprano, and Mr. Frederick Dean, lecturer, assisted. Here is the program :

Prelude and fugue in A minor..... Bach

"Am Meer" ("By the Sea")..... Schubert

"Pilgrims' Chorus"..... Wagner

(Transcriptions by Clarence Eddy.)

Aria from "Pardon de Ploermel"..... Meyerbeer

Miss Myrta French.

A group of American organ pieces :

Romanza, op. 22, No. 2..... John Hyatt Brewer

Spring song and Scherzo..... Harry Rowe Shelley

Melody and intermezzo..... Horatio W. Parker

"The Holy Night"..... Dudley Buck

Toccata in A major..... W. T. Best

Gavot from "Manon"..... Massenet

"Ninon"..... Tosti

Miss Myrta French.

Lamentation..... Alex. Guilmant

Scherzo symphonique..... Batiste

Ste. Cecilia offertory, C minor..... Batiste



LONDON, December 2, 1893.

THE new Queen's Hall was opened last Saturday night, when some 2,000 guests responded to the invitations issued by the manager, Mr. Robert Newman, for the "private view," and expressions of surprise and admiration were heard on all sides. The building is most complete in all of its appointments, containing, besides the large auditorium, a smaller hall with a separate entrance, that can be used for piano recitals and like entertainments; the foyer on the area floor is large, and leading off from it are many anterooms and a large restaurant where the patrons of the hall will be served refreshments at reasonable prices; the seating capacity as finally arranged gives 1,264 comfortable seats in the area, 590 in the first balcony, which contains the royal box, and 610 in the upper balcony, thus making a total of about 2,500, besides standing room; the orchestra will accommodate a band and chorus of between 400 and 500, thus giving ample capacity for the concerts of the many large musical societies of the metropolis. The organ is the most improved tubular pneumatic, has seventy stops and four manuals, and the wind is supplied by separate feeders driven by a gas engine. The seat of the organist is placed at the left hand corner of the organ so that he can see the conductor, which must be quite an improvement over the old looking glass plan.

The general construction of the room is modeled after the violin and especial attention has been given to the resonance of the walls and ceiling, no pillars or drapery being allowed. The decorations throughout are harmonious and rich, gray, gold and red prevailing, while the ceiling, painted by Carpega, of the Paris Opera House, is a work of art.

The musical entertainment enjoyed by those present last Saturday evening was contributed by Miss Greta Williams and Mr. Arthur Oswald in some songs by English composers; Miss Llewela Davies, the rising young pianist in some selections from Grieg and Walter Macfarren, while Mr. W. T. Best, who came from Liverpool to open the organ, gave a fine display of its capabilities in Händel's concerto in G major; choral song (S. S. Wesley); "Alia Siciliana," and fugue (Bach); andante in E minor and major (H. Smart), and two of his own compositions, a toccata and finale—allegro gioioso. The band of the Coldstream Guards played several selections and all present wished this new enterprise the fullest measure of success.

At the Crystal Palace concert last Saturday Julius Klen gel's concerto in A minor, for violoncello and orchestra was played for the first time in England. Of the three movements the opening allegro is chiefly based on a melodious subject for the leading instrument; the second movement is less important and the third, which is brilliant, brings the work to a very effective ending. The composer played the cello part with expression and the work was well received. Later his solos from Godard, Piatti and Hans Sitt won hearty applause. Mr. Oudin, who is just back from Russia, sang César Franck's "La Procession" and Massenet's "Pensée d'Automne," and so delighted the audience that they gave him an ovation. His last song was a "Serenade" by Tschaikowsky, which he sang at a memorial concert in St. Petersburg last week; his rendering of it was so artistic and finished that his hearers made him repeat it. Mr. Hamish MacCunn's ballad, "The Ship o' the Fiend," played here in 1889, opened the orchestral program, which also included Mendelssohn's "Italian" symphony, prelude to "Aida" and Schumann's "Manfred" overture.

The jubilee performance of Balfe's "Bohemian Girl" at Drury Lane, where it was fifty years ago produced for the first time, proved to be one of Sir Augustus Harris's most notable successes. The list of patrons included two dukes, as many marquises, twelve earls, five viscounts and ten barons, while nearly every class of society was represented in the vast throng that filled every available space in the opera house. The critic on the leading paper of London, after hearing the first performance of the opera on the evening of November 27, 1843, wrote that it was neither great nor clever, and its melodies were but combinations of old phrases adapted to tickle the ears of the public, and it would hardly outlive a day. It would have been a revelation if he could have been present and seen the enthusiasm of the admirers of the most popular opera ever written on last Monday, when everything indicated that the work was good for another five decades. The cast on this occasion included Mr. Ben Davies, "Thaddeus"; Mr. Ffrangcon Davies, "Count Arnheim;" Mr. Wilfred Esmond, "Florestan;" Mr. Charles Manners, "Devilshoof;" Miss Oltiza, "Gipsy Queen;" Miss Vito, "Buda," and Mrs. Fanny Moody, "Arline." The music was well sung throughout, and the popular solos and choruses were all encored, the humors of the libretto brought many a hearty laugh, and all joined in wishing the "Bohemian Girl" a continued popularity."

At his second recital at St. James' Hall on Monday afternoon Mr. Siloti strengthened his reputation which he so quickly gained in England, and he is now recognized here as a great artist. His program included andante and variations (Schubert-Tausig), sonate, op. 11 (Schumann), prelude, op. 25 (Glazounoff), barcarolle (Rubinstein), and "Isamel," an Oriental fantasia (Balakireff). The Chopin selections were, fantasia, barcarolle, étude (op. 25, No. 7), ballad (op. 47), impromptu (op. 36), scherzo (op. 20), and prelude, while Liszt's rhapsodie completed a program that demonstrated the high qualities that this young artist possesses.

Mr. A. Siloti was born in 1863 at Charkoff, Southern Russia. When only ten years old his parents sent him to the Conservatoire at Moscow, where he remained until 1881, studying under Zvereff, Rubinstein and Tschaikowsky. He went to Weimar in 1883, where he studied for three years with Liszt, after which he returned to Moscow and was a professor in the Conservatoire there until 1890, when his friends prevailed upon him to become a virtuoso. He made a most successful tour through Germany, Belgium and France, and has taken up his residence in the French capital. He does not speak any English, and only stays here just long enough to fulfill his engagements. He will give two more recitals in London early in the new year and will also make a tour to several of the more important provincial cities.

At the Monday Popular concert a string quartet was introduced for the first time at these entertainments. It was written in 1891 for the Newcastle Chamber Music Society, and I believe was performed by the Musical Guild at Kensington Hall last year. This is an important composition and a welcome addition to chamber music. It was irreproachably played by the quartet, and Dr. Stanford was compelled to acknowledge the heartily expressed approbation of the large audience. Mr. Schonberger was the pianist and gave a splendid rendering of the Chopin fantasia. Mr. and Mrs. Oudin gave delightful renderings of several duets.

The Royal Amateur Orchestral Society gave the first concert of their twenty-second season in the new hall on Monday evening. Royalty was well represented, and with the Duke of Saxe-Coburg and Gotha (Duke of Edinburgh) at the leader's desk, and the baton in the hand of Mr. George Mount, the orchestra gave a good rendering of the program, which included three overtures—Mendelssohn's "Ruy Blas," Gounod's "Cinq Mars" and Auber's "Le Domino Noir,"—the "Imperial March," recently composed by Sir Arthur Sullivan for the inauguration of the Imperial Institute, and Czibulka's intermezzo, "Leibestraum nach dem Balle," the last being repeated. Mr. Tivadar Nachez played some violin solos, and Mr. Ffrangcon Davies sang several songs from Randegger and Stanford.

The Royal Society of Musicians gave the "Elijah" at their annual concert on Tuesday night, when Mr. Santley gave a grand impersonation of the part that he has held for so many years against all rivals. The great baritone was in his best form, and to my mind the part of the "Prophet" could not be better sung than it was by him on that occasion. The other soloists were Miss Anna Williams, Miss Rose Dafforne, Miss Marion Evans, Miss Agnes Wilson, Mr. Edward Branscombe, Mr. Arthur Thompson and Mr. Brereton. The excellent chorus and orchestra did some good work under the skillful guidance of their conductor, Mr. W. H. Cummings. I am now writing an article on this most interesting society, which will appear with one of my letters soon.

The London Ballad Concerts began their twenty-eighth season last Wednesday night, when St. James' Hall was well filled with an audience that evidently was pleased with every number on the program and with all of the singers, as each were called back for an encore. Among the old favorites were Mr. Santley, with his "Vicar of Bray," and Mrs. Antoinette Sterling, in "Listen to the Children," "A Life Lesson" and "Don't Cry." Mr. Maybrick introduced a new song by his friend Stephen Adams, "Blue Eyed Nancy," which bears a strong resemblance to his other compositions, and more especially "Nancy Lee." Miss Clara Butt sang a new song by Mr. Cowen, "The Promise of Life." This song has merit and will undoubtedly be a great success. Mrs. Saville, the new Australian soprano, made her début in "Ah! fors è lui," and sang herself right into favor. She has a full soprano voice of rather unequal quality, very flexible and sympathetic, and possesses the tact to make the most of her resources. Miss Evangeline Florence sang a delightful little Russian song, "Love's Bargain" (Von Stutzman), and Nevin's "Dark Brown as the River." Among the other vocalists were Mr. Plunket Greene, Mr. Braxton Smith, Mr. Philip Newbury and Mr. Eaton. Fanning's choir (of forty voices) did themselves credit in several pleasing selections. Mr. Benno

Schonberger was solo pianist and was especially successful in a Hungarian rhapsodie.

On Thursday night, St. Andrew's Day, we were well supplied with Scottish song, there being special programs of Caledonian music at Royal Albert Hall, St. James' Hall and the Crystal Palace.

FRANK VINCENT.

Vienna Letter.

OFFICE OF THE MUSICAL COURIER,
VIENNA, December 2, 1898.

THE third Philharmonic concert on Sunday last was a particularly interesting one, as it brought a new work, the overture to "Sappho," from the pen of Carl Goldmark.

Schubert's symphony in B minor, which opened the program, is an old time and favorite répertoire piece of the Philharmonic Orchestra, and was delightfully played.

The same can be said of Mendelssohn's A major symphony, No. 4, in which the youthful master's creative genius appears to greatest advantage.

The general interest, however, was centred in the new overture of Goldmark, which at the hands of Hans Richter received a masterly interpretation.

Goldmark does not often produce new works, but when he does so one feels sure beforehand that he has something important to say.

The "Sappho" overture is worthy of the great composer's best efforts, and after a first hearing one already has the impression that in grandeur of conception this work stands at the zenith of the master's creative power.

It opens something like Smetana's "Vysehrad," with beautiful harp chords, followed by an idyllic song theme of the hautboy.

Then comes an allegro, full of force and energy, which is ingeniously carried through and shows in every bar the experienced hand of the master.

The end, which repeats the motives in a glorified, dispassionate fashion and then closes in jubilant chords, bears a theatrical coloring.

The reception of the new work was a most enthusiastic one, and Goldmark was called four times to bow his acknowledgements.

The next Philharmonic takes place December 10.

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In Manager Gutmann's box I noticed Mrs. Bloomfield-Zeisler, and next to her Emil Sauer, who watched the proceedings with great interest.

The audiences assisting at the Philharmonic concerts are really the most brilliant ones in every respect it is possible to get together.

It is most interesting to see so many celebrated artists, composers and other lights of culture, all gathered in one hall.

* * *

Carl Scheidemantel gave his second and last Song Recital on Saturday, and was ably assisted in the carrying out of the program by Rosé, the violinist, and Franchetti, the pianist.

The concert opened with Georg Henesch's ballad, "Young Dieterich," which is nothing more or less than a very clumsy imitation of the style of ballads made famous by Carl Loewe, and smacks of no originality whatever.

Scheidemantel also sang songs by Lassen, Schumann, Rubinstein, Brahms and Sommer—some very well, others with an exaggeration of sentiment and a constant repetition of sighs, probably for the benefit of the front rows of the parquet, which were crowded with charming representatives of the fair sex.

Rosé played Chopin-Wilhelm's Paraphrase of the Romance from the concerto, op. 11, which is seldom heard in concerts, and Saint-Saëns Rondo capriccioso. Mr. Rosé played, as he always does, with great brilliancy, richness of tone, and was repeatedly called, but could not be persuaded to play an encore.

Giorgio Franchetti performed a dainty gavot, by Händel, and his master's Leschetizky's brilliant Barcarolle. He possesses a very perfect technic, and is certainly a brilliant pianist, but no more.

What "The Raconteur" of THE MUSICAL COURIER said about Mrs. De Pachmann, also applies to the pianistic Baronet; he freezes the keyboard when playing. However, he was recalled and played Schumann's "Warum."

* * *

Max Pauer, the talented and genial pianist from Cologne,

gave a most interesting and well attended concert on Monday last, when he played the following program:

Sonata, E major, op. 100.....	Beethoven
Carnaval.....	Schumann
Prelude and fugue, F minor, op. 35, No. 5.....	Mendelssohn
Three piano pieces from op. 76.....	Brahms
Impromptu, G flat major, op. 51.....	Chopin
Barcarolle, A minor.....	Rubinstein
Foux Follets, op. 31.....	Schütz
Rhapsody, No. 12.....	Liszt

Mr. Pauer strengthened the good impression he made last year and played with great power, brilliancy and individuality. He will give a second recital December 4, and is the soloist at a Philharmonic concert in February.

This has been a week of pianists, Sauer, Pauer, Mrs. Bloomfield-Zeisler and Ella Pancera all gave recitals, and I sometimes feel as if I did not want to hear the piano played for a month at least.

Mrs. Fannie Bloomfield-Zeisler met with an enthusiastic reception, which grew more so during the latter part of the concert and finally took dimensions which I have not seen equalled since Rubinstein played here two years ago. Mrs. Zeisler's concert took place last night, and although ham-

the citizens of the beautiful, but rather antediluvian city on the Danube can stand.

It seems strange, but nevertheless it is perfectly true.

At Fannie Bloomfield's concert there was present a large audience, friendly disposed to welcome the new comer.

Nearly all pianists and artists in general were present.

I noticed Rosenthal, Emil Sauer, Max Pauer, Epstein, senior and junior, of course Leschetizky and all his pupils, mostly Americans; Franz Ondricek, Willie and Louis Thern, Robert Fischhoff, Pauline Lucca, Winkelmann, Sonenthal, the American and English ambassadors and several members of the court, besides in the artists' box, Brahms, Gericke, Goldmark and Bruckner.

Surely Mrs. Zeisler played before a representative Vienna audience. I heard Hanslick express himself in the warmest praise to some of his colleagues, who one and all were enthusiastic in their criticisms in this morning's papers.

* * *

Erik Meyer-Helmund, the song composer, of Berlin, made his first appearance in Vienna at Eduard Strauss' concert last Sunday afternoon, on which occasion some orchestral pieces were played by the band and some songs sung by Miss Pylyman, of Vienna.

* * *

Emil Sauer gave his second and last recital on Friday, December 1, when he was greeted by a large and most enthusiastic audience that was held spellbound by the great pianist's marvelous playing. His selections were:

Sonata, C major, op. 2, No. 3.....	Beethoven
Andantino and variations.....	Schubert-Tausig
Songs without words.....	Mendelssohn
Toccata.....	Schumann
Fantasy, F minor.....	Chopin
Etude, G flat major.....	
Nocturne, F sharp major.....	
Ballad, A flat major.....	
Momento capriccioso.....	Weber
Liebestraume, No. 8.....	Liszt
Militär Marsch.....	Schubert-Liszt
Concert étude, No. 2.....	
Romance sans paroles.....	Sauer
L'Écho de Vienne (Valse de Concert).	

The last three original compositions are musical gems, recently published by Roszvölgyi, of Buda-Pesth.

* * *

Franz Ondricek, who has not been heard here for two years, during which time he has traveled constantly and reaped triumphs and shekels all over Europe, gave a grand concert with orchestra November 30.

He was assisted by Minipy Cortese, a promising young contralto, who sang the Gluck aria from "Orfeo" and some songs and ballads with much success. Ondricek played the concertos of Beethoven and Brahms and Tschaikowsky's "Sérénade Mélancolique," also a very effective arrangement of his own of Smetana's "Bartered Bride," which I recommend to all good violinists. Ondricek's sweet, although small tone, his unfailing, wonderful technic, and his musical interpretations of the two concertos created a great deal of enthusiasm, no end of recalls and four encores being the outcome.

* * *

Leoncavallo returned last Saturday from Buda-Pesth, where he seems to have been highly pleased with the performance of his "Pagliacci," and left for Rome this morning to attend the première of "I Medici" tomorrow night.

* * *

The third performance of the Wagner Cyclus at the Imperial Opera was "Tannhäuser," when Winkelmann, Reichmann and Mrs. Janushowsky were the centre of attraction. Director Jahn conducted the orchestra, which gave a magnificent rendering of the overture to Mascagni's "Ratcliffe," which will be heard in Berlin end of February, with Sylva in the title rôle, has been conditionally accepted here, and in case of success in Berlin, will also be heard here.

Director Jahn is getting cautious, "once burnt, twice shy," you know, as both "Rantau" and "L'Amico Fritz" were absolute failures and created a very chilly temperature in the vicinity of the box office.

Sonzogno, of Milan, sent Jahn a congratulatory telegram after the "Pagliacci" première, thanking him, the soloists, chorus, orchestra and Hans Richter for their artistic interpretation of the new opera.

The members of the orchestra in the Buda-Pesth Opera have threatened to strike, on account of some Sunday afternoon performances, which they don't like. I don't blame them at all, as all orchestra players in Buda-Pesth and in Vienna, with the exception of the soloists, are miserably compensated, receiving starvation wages.

RUDOLF KING.



PLANCON.

Metropolitan Opera House, Season of 1898-94.



LA MADELEINE..... Th. Dubois

"Music is the Heart of the Church here. Even the words "Chœur" (choir) and "Cœur" (heart) are pronounced alike!"

TALK about labyrinths! Saint-Saëns need not run away from Paris if he but lived within as many within as M. Dubois!

Paris is a city of "quarters," each one like a wheel, streets, like spokes, radiating from the centre. "Place de la Trinité" is one of them.

If you are running for a doctor in a case of apoplexy in Paris, and need to ask direction to his residence, you must begin: "Will you, Mister, if you please, have the bounty to say to me where it is that I should find, &c."

In this short life it is not worth while to find, by asking, which of the spokes of Place de la Trinité is the Rue Clichy; move around till you find it. Neither is it worth while to await the auction sale of poker chips, by which you are granted the privilege of buying a seat in the omnibus going to the Rue Clichy. Keep moving up the narrow cobble-stone hill, bounded by all the quaintness that ever quainted—happy if by chance you have learned of "the monument." Seeing it, you know you have arrived at another "wheel." From among Rues "Amsterdam," "Berlin," "St. Petersburg," &c., you discover "Rue de Moscou," which adorns the right-hand corner of the slender mourning card on which rests the name of Th. Dubois. It is an education in exactness, this trip. If you don't put in the "de," no one ever heard of "Rue Moscou." You change "Roo" for "Rhee" and "Moscow," "Mosco," "Musco" for "Mosecoo." If you don't you don't get there, that's all.

Keep moving along the "Rue" till you come to the huge prison-door-like entrance that indicates the Paris "home." Ring the bell as many times as you like, you are liable to get an echo for reply. Step into the stone court, doors on all sides going nowhere, windows of all sizes looking from nothing. Step about among them, you disturb nothing; no one disturbs you, but you are no nearer Dubois than if in New York. If you have the courage to call, "Concierge!" and you are lucky, you hear "Comme," which does not mean "Come," but "What do you want?" If you are good at gathering English out of French, poured down through a funnel of six or seven flights of stairway, you learn that you must go to "the other stairs." Half way up those you meet a chipper French girl, who chirps sweetly that monsieur is not at home, and will not be till three days later, at 3 p.m.! A word of explanation in the middle of her hand and a sight of his kind invitation, and she coolly turns and marches you upstairs to his door!

Not yet! A wide, high hallway with highly waxed floor, like a skating rink—another Parisian feature. Thence into a lovely parlor laden with tasteful furniture and bric-a-brac and the perfume of three clusters of flowers; farther, into a little nest with big library, containing all the best of science and literature in French; a smaller one holding red bound volumes of music; another, paper covered music volumes; on top of each busts in bronze and white of all the master musicians; on the wall a picture of Mozart (the same given to me by Miss Brandeis the last pleasant evening spent in the home of the enthusiastic musician).

The only spot of the wall you have not noticed opens, and there is the organist of La Madeleine, Paris, the composer of works among the best loved by our New York choir masters.

A sweet soul looks out of a thoroughly French body, framed by the white casement. It is much more the picture of a French statesman than that of an artist. Tall, slender, erect as a soldier, elegant as a college professor, suggesting not more than forty years of life, the composer's face is that of an idealist, long and narrow, broader at the top on account of the pointed French beard, the slight, brown hair swept in a curve to the right, and the large brown eyes that are more reflective than Widor's, less dreamy than those of Guilmand.

He takes your hand in one of his, places the other upon your shoulder, in dignified welcome, and leads you into a large, light room, in which there is—everything but heat and carpet. A table by the window perfectly appointed for writing, an organ in one side of the room, a piano opposite, a table in the centre, bookcases in every vacant spot, pictures and busts in abundance and a few easy chairs leave the place still roomy, everything is in such

perfect order. He never speaks without a sweet, genial smile. He has the manner of a kind teacher, of one who knows ignorance and stupidity when he meets it, and does all he can to aid, not hinder it, and—he does not know one word of English!

Born in Rosnay, a small village of Marne department, of peasant parents, without music or money, Dubois did not have the advantages of early education or heritage. It is not known whence his musical gift came, but from earliest age he was spelling out the strains of melody that came unbidden into his head, and thinking of the time when he should make them into real sound. A visit to the cathedral at Reims was the first introduction of his soul to its future. Profoundly stirred, he studied what he could in his village and at seventeen came to Paris.

Here he studied piano with Marmontel, composition with Ambroise Thomas, took the first Roman prize, and after that every year one in a college of art established at Rome by the French Government. In Paris he became first maître de chapelle at St. Clotilde; later at La Madeleine, thence to the artist's organ loft, where he plays twice every Sunday morning, on festival occasions three times, and some occasional passages in the evening.

As chapel master at St. Clotilde, he had fifteen boys and ten men in charge. For instruction in voice culture he had no special training. He picked the art up himself from observation, and succeeded well through musical instinct and natural discipline. He loved the work and the boys, but found it "fatiguing to sing so much with the little fellows," and was glad to stop.

At the Madeleine there are twenty-five boys and ten men; five tenors, five basses and two contrapuntists (bass violins). So fine are the acoustics of the church that the tone is fully double in effect. The maître de chapelle is no other personage than Gabriel Fauré (with an accent), composer as well as organist, to whom, however, we are not indebted for "Palm Branches," as M. Faure (without an accent), the singer, wrote that. M. Mauson is chancel organist. The boys are taught the first principles of singing with general education in schools pertaining to the Church by brothers of the order, the whole called the "Maitrise." When singing they are wholly hidden by the back of the altar. The volume is excellent, the effect beautiful. When done, the little fellows in red skirts and white cottas clatter down the back way, their sabots clanging down the stone steps like so many little shodden ponies. They are closely watched by brothers through the passage ways, for church in Paris is not a place to have fun in.

At home sextons were my best friends; here I am afraid to death of them. To pray and to pay are the only businesses expected of those who come near a church building; what can anyone need else about the sacred precincts? They would not condescend to point to the locked door of the organ loft. Ours are kind, gentle men, who would go blocks to help anyone; here their faces are as if chiseled out of gray marble on a winter day—cold, stern, loveless, forbidding, and as if engaged in pulling planks from under people to let them drop downward, instead of raising paths upward to peace and happiness. There they have a loving, confidential pride in their organists, and a cheery desire to show them off to others; here they scarcely know his name!

As at Trinité the massive seriousness, age, solidity, severity and religiousness of La Madeleine struck a chill to my luxury loving heart. Even the fine old sculptures, paintings and frescoes did not console me, and I wanted to go right out and order in a set of furniture for the organ loft of so elegant a man, so warm and genial a musician as its organist. It was narrower than Trinité and wholly uncarpeted. The front railing was cold, cold iron, beautifully wrought of course. (If ever Art swallowed Comfort it is in Paris.) The organ is imposing looking as to pipes and unremarkable as to box. The bench is narrow and a fixture in the wall like a shelf. Guilmand's is like a little counter. Instead of two lights overhead, as Guilmand, Dubois has his at the left of the instrument.

Dubois plays more nervously than Guilmand, less happily than Widor, more rigidly than either. Guilmand moves his pedals with the balls of small, short feet; Dubois with the toes of long, narrow ones; Widor glides over them as in dancing. Each looks down about three times during an offertory, not to see the word, however, but to read some of the street of foot literature that is posted up all around there. The reed effect was here again strongly discernible.

The organ has four manuals—positif, grand organ, bombarde, récit. He played for offertory a composition of his own in D.

The mass was by Leitschner. Dubois improvised much. He loves the severe and noble in architecture. Twelve priests belong to the parish. The order of mass is the same as ours—Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei. The classics are adhered to in general. Dubois is much sung. There is no special musical training for priests, consequently natural musicians keep the key; others are not so burdened. Mr. Pecher will sympathize.

Mr. Dubois will not commit himself as to coming to the States. He says: "The opportunity has not yet arrived," but I am sure he could be induced. He likes the earnestness of the Americans he has met, but he knows nothing of

American composition. Yes, he knows Mr. Morris, of Boston, a distinguished composer, and Mr. Chadwick. Mr. Case, the New York pianist, was his pupil in piano, and he speaks affectionately of Mr. Couture, of Canada. He speaks warmly of Guilmand as one of his "best friends."

As to music of the present day, the new Russian school, he says, is of much value—of more color and effect perhaps than intrinsic characterization. Its tendency is to absolute individuality, scarcely following the most valuable tradition. Old Russian music was borrowed from German; the art had no individuality. Germany is the centre of symphony and orchestration. It is the best home of music. All nations are indebted to it. For himself, he loves it. France till thirty years ago was dramatic only in its music. Naturally so, Paris being the stronghold of dramatic art. To the honor primarily of Cavailé-Coll church music has been brought to the front through its medium, the organ. Through the genius of manufacture is the French sacred school indebted for its rapid growth. Paris is deeply indebted, also, to Chauvet, the organist of Trinité preceding Guilmand. Through him great advancement was made, and he it was who first introduced a love for Bach.

A noble list of compositions the following for a man yet young:

"Seven Words of Christ."
"Paradise Lost." Dramatic oratorio.
"Laguzia d' L'Emir." Opéra comique.
"Le Pain Bias." Opéra comique.
"La Farandole." Ballet in three acts. (Glancing up at the serious face of the organist of Madeleine as I wrote the last title, I thought I caught a glint of real fun in the corners of the brown eyes for an instant.)

"Aben Hamet." Opera in three acts.
Collection of suites and morceaux for orchestra.
Many masses
Collection of thirty-four motets.
Nine transcriptions of grand masters.
Six new motets.
Collection of twelve organ pieces.
New collection of twelve organ pieces.
Ten pieces for organ and harmonium.
Three pieces published by Schmidt, Boston.
"Fantaisie Triumphale," for organ and orchestra. Written for Chicago Exposition. Dedicated to Mr. Eddy.
Two collections of melodies for organ and piano.
Two collections of piano pieces.
Pieces for piano, voice and instruments.
Lyric scenes for soli, chorus and orchestra.

As I bade Mr. Dubois adieu, one of the roses I wore dropped on the floor between us. Handing it to me with a courtly bow, I bade him keep it. It was a tribute from America, falling at his very feet, an invitation to visit us at no distant date. So now, if Mr. Dubois ever does go over it will be all owing to that rose.

At La Trinité yesterday on grand organ, M. Guilmand played:

Intermezzo VIII Sonata..... Rhineberger
O Salutaris Hostia..... Guilmand
Prelude in E minor (Peter's edition, book 9)..... Bach
The mass was by Th. Salomé.

St. Eustache—Dallier—Saint-Saëns.

One who keeps his mind on detail without an eye to general effect fails as surely as one who regards detail as beneath his attention. Detail is a means to an end without which one can produce many effects, but no perfection.

DEAR CHOIRMASTERS: I so far find six letters to comprise the difference between your playing and that of the organists here—"D-E-T-A-I-L." You take things easy, they "buckle down." You look mechanical or indifferent while playing, they look masterfully timid. If you feel timid it is through fear of your audience. In general you feel easy, thinking, what is true, that your audience knows nothing about what you are doing. You should see the care and anxiety with which one of these men examines his stops, turns his trills and builds his crescendos. He is like a child before a master. Yet, although three-fourths of his congregation can call every resolution and regard their musical masters as saints to be guarded from human deviation, it is not the people he fears, but Art. He is her servant; to her frown alone he bows. You do not play as earnestly as you work with your choirs. Here they have no choirs to work with. Musical thinkers, they are exempt from the burden of service, but have become, instead, slaves to perfection—by which they are artists.

"Pardon, mademoiselle!"

A Frenchman never touches a woman without a "Pardon." It was a church. At sight of M. Dallier's name the huge savage faced beadle in full regalia of scarlet and gold, with plumed cocked hat, fine embroidered mantle upon his back, and imposing staff ringing sharp steely threats upon the cold gray stones built for sinners' knees, led the way through a cold cave of gray stone, built to comfort sinners' hearts, to a little closet door, behind a door, in front of a door. Opening it he placed my hand upon balustrade the size of a chair leg. With a "Pardon, mademoiselle, suivez le pas," he shut the door behind and left me in—a dark stone nook the size of a china closet; so dark, I could barely discern the small stone steps the size of fish dishes at my feet, the gray turn, and the thin dark rail. One, two, three tiny bull's-eye windows, the size of a blotter, gave less and

less light as the narrow corkscrew led past them. Less and less light each turn, till absolute darkness ahead. Looking back I was horrified to find the blackest darkness I ever saw—not a gleam of light through it, above or below! As a flash all I had ever heard of Inquisition, trap and torture chamber came to my mind. The remembrance that I was a heretic in a sacred place, that I had laughed at the shape of the beadle's cloak, and thought how much better people could pray on hassocks in a warm house, came with a horrible dread. Two more turns and no light! I began to shake like a leaf. My heart began to beat so that I could hear it. I was about to cry out and turn back when, as heaven might speak to one in the blackness of grief, the twang of a harp string overhead glimmered into the ear. Two more dreadful turns and the light of first dawn; then a low glass door.

"Entrez donc!" A tiny little old wizened man, stooping about among pipe-stem wooden pillars, a familiar box, a big bellows, a big case with vertical music strings, a narrow doorway—the back of an organ loft!

The loft itself is not much larger than an organ-case, the organ, bench and organist completely hidden by a big brown case of pipes, locked doors in the back and the name of Seb. Bach buried among its carvings. The organ is four manual with 80 stops, 29 on each side and 22 back of the manuals; A book of MSS. and a copy of Haydn's sonatas on the case, a shelf over head, convenient for hats and canes. The narrow floor is uncarpeted, and has been washed off like the deck of a ship: a reflector lamp hangs on each side of the case back of the organist and two or three bare chairs fill the narrow place. Two narrow archways, like the unused ones in St. Patrick's Cathedral, command a view of the gathering crowds below, and indeed from neither of them will one ever write a letter on French millinery, for the sprays of bright color are no more than so many flowers in a garden seen from the top of a tower. A piazza of old rose carpeting leading to the altar is the only relief in the gray stone and cane colored seating. Sombre dress goods are fast swallowing the yellow tinge. In a large square between the people and the rose carpet are seated 100 members of an orchestra with their instruments and stands, four harps erect among them. For it is the fete day of Sainte Cécile, the patron saint of music, November 22, when according to tradition a grand sacred mass with choir and orchestra is annually given by the Association of Artist Musicians founded by Baron Taylor in 1847.

The gentle tuning of strings was in progress before a slight movement among some twenty people, friends of the organist, indicated his approach. With the fleet stillness of the French artist, M. Henry Dallier was on his bench, reaching toward the score of hands with greetings extended toward him.

He is about the size of Mr. Whitney Coombs, an older man, but of that type and color lacking the happy expression of our balladist. The lower part of the face is set, neither cynical nor discontented, but with a light mixture of both, the eye sad and dreamy. He did not remove his overcoat (no one ever removes anything in Paris, they wrap up to go in not to go out) that almost concealed a nice frock coat buttoned from top to the waist. He wore the straight edge, standing up collar and a pale lavender tie ornamented by a handsome, rare old stone. His hands were slender and nervous. He chatted freely with everybody, but seldom smiled. An unusual strain of music from the gulf below never failed to catch his senses and recall the dreamy look to his eyes.

In the corner of the loft was a full length panel mirror which, like a fairy scene, reflected the front of the church, the orchestra, the bright carpet, the altar with its sheen of illumination and ornament, and the richly equipped sacred pantomime going on within the rails. Regarding the scene a moment at a certain point without notes or preoccupation, he opened a Beethoven theme, weaving therefrom a most wonderful fabric of melody from his own thought. It was a beautiful thing, weird and sad, but consecutive, and it was impossible to believe that the "vox humana" which appeared once or twice was not the cry of a wounded soul.

The company were gathered close about his shoulders, intently listening. They frequently nodded to each other and uttered faint exclamations at surprises in the composition, and many thanked him at the close. During the mass he had three or four improvisations, and at the close played Bach's "Toccata and Fugue," the legato passages fairly clinging together, the others full of verve and fire,

the whole masterful. He is more easy in his way of playing than the other organist, but none the less careful and impressive.

What a mass! What a mass! Well worth coming to Paris to hear! Cherubini in A. A sacred opera in all the sensuous passionate coloring of Italian thought. "Certainly behind the epoch," one of the boys said in rapid French; "but sacred and magnificent just the same." It was supported by the orchestra of 100 artists and the choir of the church, 100 more. It was under the direction of M. Gabriel-Marie. For Offertoire was a hymn by Saint-Saëns, executed by all the violins with accompaniment of harp and organ. At the Elevation the "O Salutaris" of M. Samuel Rousseau was sung by M. Auguez, a noble baritone, and this was followed by a ravishing gem of sacred music, "The Communion," by Gounod.

The choirmasters of Notre Dame and Saint Philippe du Roule assisted, and Mme. H. Carré, Boyer, Pickaert, Steenman and Viseur were soloists. It was a paid performance, the proceeds going to the fund for the Artist Musicians' Association—of which more hereafter.

Among those in the organ loft were some dozen young

nished and a rebuke to affectation or indifference. During those two hours not one of those men in the loft sought to peep out or down at the immense assemblage, the pompous pageant, or the musicians even. There they stood huddled in that mahogany coffin, having a fete of the internal working that responds to music, absolutely absorbed in its workings. They did not speak of themselves, their progress or setbacks, of the rise and fall of others like themselves, of who was here, or where the other one was, or how he came to get there.

They spoke of accents, and phrases, and strains, of cadence, tranquility, crescendo, progression; of the sentiment of the work and the means used to express it; with reverent lips of the masters, comparing their thoughts, not their lives. There was not a titillate of gossip spoken by that French crowd in two hours; it seemed more like musical prayer; it certainly was musical worship. No talk or thought ever shut out the music. The mind carried along every note. "Superbe!" "Ravissante!" "Charmante!" "Quelle égalité de forme!" "Quelle tranquillité absolue!" Indescribable expression of eyes and hands! Such attention!

There is something almost pathetic in the unrecognition of self, the utter giving over of the palm of self-gratulation to the greater artist—not because he is called great, but because of a thorough appreciation of what has made him so—that marks these organists here.

One would not recognize a Dallier among the group of students, himself standing meekly and intently drinking in the teachings of a Cherubini, a Gounod, a Saint-Saëns. How he did bow before the Gounod "Communion!" How they all did! What wonder that they did! It is impossible to imagine anything so truly earthly so purely heavenly. The playing of it seemed like a poetic oration set to sound.

A picturesque touch during the service, a servitor of the church, thoroughly French, in blue blouse, red kerchief and yellow hair, stood leaning out through one of the high arches of gray stone still above the organ loft, taking in the ceremonial from his dizzy height, wholly regardless that under the grotesque griffin supporting his folded arms was carved the date 1378!

On the outside, St. Eustache is a mountain of grey arches, towers, belfries and tombs lying in the rattling jaws of noisiest Paris, the centre of a market place, surrounded by Parisian play bills and "annonces." The day of the fete it was surrounded by squads of soldiers and police, enough to barricade New York in time of war, guarding the entrances and demanding tickets.

There are about twenty-five boys in the St. Eustache choir. They sing well, much better than the priests do. The choirmaster is M. Stenman, accompanist M. Gauchin. M. Dallier's improvisations are always "spirituelles," original and marked by the training that gives him his position. He does not think that piano and organ interfere, now that organ touch is so responsive. He would have piano study commenced first, however. He is so modest about his work that it is almost pathetic. On Sunday morning opening and offertoire were improvisations, the latter a lovely thing with arpeggio accompaniment in the left hand. The "sortie" was a Bach fugue. He, too, is a Bach worshipper.

He enjoys everything in relation to America, knows of Mr. Eddy, the Roosevelts and the Morrells of Canada. He opened his eyes over American salaries and church comfort. He was sincerely pleased at M. Guilmant's success. The more I see, the more astonished I am at that man's courage and enterprise in going to America. Among M. Dallier's best known compositions are:

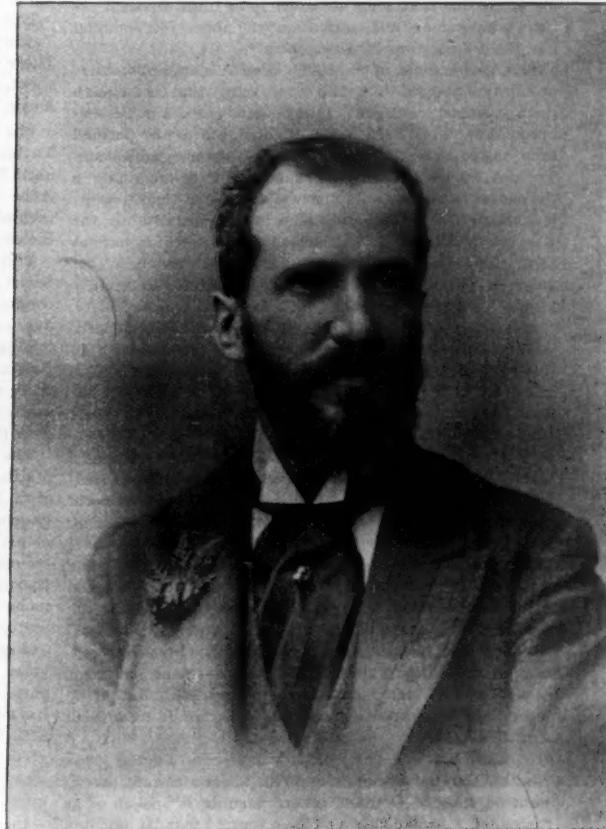
"Leendier-Scherzettino."
"Mazurk Heroique."
"Cantilene," "Brises Marines."
"Rondo," "La Charmeuse."
"Contemplation."
"Sous les Cieux," } Violin and piano.
"Chant du Soir," }
Six preludes for organ.

* * *

Saint-Saëns.

Before the doors of St. Eustache are closed a small, stolid, hurried man in a square, cold, well-furnished apartment in the very centre of Paris is deep in preparation for flight from the city of cold, candles and churches to the more genial clime of Algeria. Saint-Saëns, as usual, is on the wing, though apt to be found where he is at New Year's!

Standing by a piano, he is not playing nor going to play, for the closed instrument is laden and littered with articles in all stages of "doing up," while leather straps and stays and cases for holding them are lying all about, and two



MANCINELLI.

Metropolitan Opera House, Season of 1893-94.

busy valets are catching orders without speech from the traveler.

A small frown is on his forehead as his cold white hands fit about among layers of manuscript and unbound music sheets. "Antigone" is there, and "Phryne" and "Samson and Delilah" looking very disconsolate and un-Grecian and prim in their notation dresses, and anything more unlike what one would have supposed their writer is not to be imagined. You meet his counterpart on Wall street any day.

There is nothing about him to indicate the Frenchman, let alone the artist. He looks self-centred and bustling, like an American while at his business. He is dressed like one too, in a black, rough-goods business suit, a heavy gold chain, well disposed over generous proportions; very pale lavender tie, with antique pin set in silver, and the red button of the Legion of Honor in his buttonhole. His rather small feet twinkle about the piano legs in his efforts of decision as to which is to go where.

The room does not look itself in its disorder. There is a flavor of rose pink in the handsome furniture, and the carpet is entire instead of rug and wax; the curtains are rich and well hung. It is not particularly well lighted; neither is it warm. No room in Paris looks home-like (unless it is Guilmant's). This is no exception to the rule.

Camille Saint-Saëns is taller than Morris Phillips, of New York. His face is longer and he wears his hair close-cut instead of bushy, but there is something in the sturdy, straight figure, square shoulders, the eyes and expression, the restless, nervous manner and hurried utterance, that reminds one of the bustling little editor of the "Home Journal."

He is pleased to speak of Gounod, and stops even in the tapping and flapping of paper to describe with a Frenchman's love of the artistic the beautiful draping and decorations of the room "specially dedicated to the organ," and to tell that it was he who was invited to "open" the instrument, although he does not play the organ at all well. He played his "Lyre and Harp," the lamented composer of "Faust" himself singing the tenor solo of the second part in the most exquisite manner.

Gounod sing! The first gleam of the music lover, as he expresses in rapid French and fitting gesture the exquisite delight one must feel on hearing "Gounod sing."

He was to hear "The Hymn" at St. Eustache. It was in good hands. It must have sounded splendid in the organ loft. He was proud that he was with Gounod on the program, and that he was well listened to; also that he was well liked in America. He knows very little about organ lofts and music more than to have a high regard for organ artists. He has written much religious music, but does not play the organ nor speak English.

He is not writing just now—has not the time; but smiles knowingly as to what occupies it else. "Antigone" was his last, and "Phryne." He does not know why Greek sentiment has been infusing his inspirations, but it has. He has been making a deep study of it and wants to effect a restoration of Greek music. "Samson and Delilah" was written some fifteen years ago. He has no favorite among his compositions; does not know how it would seem to have one.

As to music in Paris, "A volume should be written" Russian music? "Yes, in the trunk with the brass corners."

Saint-Saëns somehow lacks the glow and the "largeness" of the real music lover. He impresses one as loving Saint-Saëns well, and finding matters relating to that truly delightful composer as being of prime and paramount interest.

Miss Della T. Rogers, of Denver, Col., a pupil of La Grange, bids fair to follow in the artistic footsteps of her countrywoman, Sybil Sanderson, here. She is spoken of as the probable "Delilah" of Saint-Saëns' lyric drama "Samson and Delilah." An unusually earnest student, with beauty, lovely voice and true Jancey diction, it would be a wise choice.

FANNIE EDGAR THOMAS.

"I Pagliacci."—Leoncavallo has told the following story with regard to the libretto of "I Pagliacci": "When I was a lad of twelve I lived in Calabria, where my father was President of the Court of Justice. One day at Cosenza a mountebank was tried for murder. This strolling player had killed his wife, who had been faithless to him. I attended the trial, and it made such a deep impression on me that years afterward I still thought of it. The murderer stepped before his judges with truly tragical strength—not humbled, but as if turned to stone. I can still hear his words, hoarsely shouted into the hall: 'I do not repent. On the contrary, if I had to do it again I would do it.' This prototype of 'Canio' was sentenced to the galleys."

Vienna.—The late "Music and Theatre Exposition" at Vienna was a financial failure, and the members of the commission are now called up to contribute 188 florins each to get out of debt.

Genoa.—At the beginning of next year the three act "Janie," by E. Jaques Dalcroze, will be produced at the Municipal Theater, Genoa. Private performances have led to great hopes of public success.



IT is a serious error to mistake refinement for effeminacy. To intimate that a man who is gentle in speech, mild in manner, suave in disposition and refined in taste is womanish, in the sense that he is weak and unmanly, is to do him a far reaching, sometimes an irretrievable, injury. Such an intimation soon becomes open gossip, is misconstrued, perverted and exaggerated, and the man is given an unsavory reputation which may cling to him through life and ruin his social standing. I moralize thus because there are in our musical world artists to whom all this applies; men who have so devoted their lives to the divine art that they seem at times to be lifted by their artistic temperament and cultivation way above the common life, the ordinary world, about them.

Such people must of necessity despise slang, obscenity, profanity, frivolous talk and everything that is beneath their standard. Diligent, faithful study and a noble ambition have year by year polished their natures and purified their tastes until they have literally become gentle men. To hint for one instant that such a man is effeminate in the sense that he is a voluntary is far worse than gossip; it is slander, it is infamous calumny. Truthfully did the bard of Avon say: "Be thou as chaste as ice, as pure as snow, thou shalt not escape calumny." "Slander, that worst of poisons, ever finds an easy entrance to ignoble minds," sings Hervey with equal truth.

It is a recognized fact that no man can be influenced, whether for good or for bad, as readily as the man with an artistic temperament. Consequently it behoves such an one to set his standard high—not alone his professional but his moral standard. The man or woman who studies music simply for the pleasure thus obtained, and not with a view to intellectual and moral advancement, is undertaking a task the possible evil results of which it would be exceedingly difficult to estimate. Every good thing in this world can be distorted from its true use and end, and music is no exception to this rule. I regret to acknowledge that I have seen many a man, many a talented musician, become what Walter Scott calls "a good humored but hard hearted voluptuary." Such cases are very sad indeed. But the point I want to make in all this is that gossips in musical Gotham must refrain from giving artists an unsavory reputation by mistaking their softness of speech and meekness of manner for effeminacy and voluptuousness. Rather silence those who make any base insinuations, and treat them as they deserve.

I cannot tell how many times I have contradicted gross remarks that have been made to me about a certain prominent organist of Gotham, whose manner is spoken of as "sissified." In like manner I have warned scandal mongers to hold their tongue, who have ventured statements to me regarding certain well-known tenors, likewise two or three very popular baritones, which, if true, would transform these gentlemen into the vilest of creatures. Such gossips would better look to themselves or they will find it extremely difficult to maintain their own reputations for respectability. A young man died and was buried last week who during the past few years wrote many a defamatory article about persons prominent in musical circles. He was a brilliant writer, a master of sarcasm, satire, irony, chaff, ridicule and mockery. I knew him well years ago when he used his pen to much better purpose. What a pity that he should have written so many unkind and altogether unjust things just because he was paid well for it by the papers that employed him! However, de mortuis nil nisi bonum.

Well, let us see how the birthdays run for December. W. J. Henderson, the brilliant critic, was born on the 4th, 1855. Wm. S. Chester, the giant organist of St. George's, dates his earthly career from the 7th, 1865. On the 8th Louis R. Dressler, composer, organist and good fellow, celebrated the thirty-second anniversary of his birth. Had Chas. A. Cappa lived until the 10th he would have been fifty-nine years old. Gerrit Smith was born on the 11th, 1855, and has accomplished lots of hard work since then. Our Buffalo friend, J. de Zielinski, became forty-six years old on the 12th. Mrs. Clementine De Vere-Sapiro's birthday was on the 13th; but why should I tell her age? Louis Lombard, of Utica and the United States, counts his career from the 15th, 1861. Frederic Grant Gleason, of Chicago, first saw the light of day on the 17th, 1848. Courtland Palmer, the young and talented pianist, claims the 17th as his natal day also, but fails to mention the year. George Frederick Bristow, one of the pioneers of music in Amer-

ica, was born on the 19th, 1825, and is still hale and hearty, for which heaven be praised. C. Whitney Coombs, the handsome young organist of the Church of the Holy Communion, dates back to the 25th, 1862. Homer Newton Bartlett, composer, organist, pianist and teacher, was born on the 28th, 1846, and the world is better for his having lived in it.

Those who attended the concert at Chickering Hall on Monday afternoon of last week, given by Miss Amy Fay and Miss Jennie Dutton, enjoyed a genuine treat. Both the pianist and the soprano were in their best form, and their selections were of the kind calculated to please a musically educated audience. Miss Von Stosch and Mr. Agaromonte assisted, and most artistically, too. This handsome violinist steadily improves, and Maud Powell may yet have to look to her laurels.

Charles R. Powelson, of New Brunswick, N. J., has succeeded Evan G. Sherman, resigned, as basso of the Second Presbyterian Church, Newark, where Harry W. Lindsley, the good-looking corresponding secretary of the Manuscript Society, plays the organ and directs. The other members of the quartet are Miss Amy Ward Murray, Miss Josie Bracker and Raymond W. Smith, and it is without doubt the best quartet in Newark. Mr. Powelson's voice already balances well with the others, as he has for several months sung with them in the popular concert organization known as the Minnesingers.

Things were lively last evening at Clark's restaurant in Twenty-third street, for the Clef Club gave a dinner there. There was plenty to eat, plenty to drink and plenty to talk about, for the theme of discussion was "The World's Fair Music."

The Bloomingdale Reformed Church, of which Will E. Taylor is organist and choirmaster, has engaged as soprano until May 1 Mrs. Carrie Hun King, who succeeds Miss Alice Purdy, resigned. Mrs. Hun King has long been favorably known not only in Gotham, but in most parts of the country.

This is the fifteenth season of the Schubert Vocal Society, of Newark, of which Louis Arthur Russell is the conductor. Their Christmastide concert was given on Monday evening of last week at St. Luke's M. E. Church. "Elijah" was the work, and the soloists were Miss Nina Bertini Humphreys, Miss Ruth Thompson, Leonard E. Auty and Dr. Carl E. Dufft. A better performance of this oratorio is seldom heard anywhere. The orchestra was from the New York Philharmonic Society.

The ever popular Rieger is booked for Bach's "St. Matthew's Passion," with the Oratorio Society, at Music Hall, February 23 and 24. Among his other numerous engagements are five concerts in Montreal with the Philharmonic Club of that city. Verily Billy is always busy.

Gotham has in her midst, without knowing it, a most charming little soprano who hails from Indianapolis. Her name is Miss Marguerite Lemon, and, verily, "she's as pretty as a picture." Short, slender and almost delicate looking, people wonder at the power and richness of her voice, which, besides being powerful, is mellow, pure and perfectly produced. She is but twenty years of age and has not yet been heard here in public. She was a pupil of Mrs. Ida Gray Scott, also from Indianapolis, and now the greatly admired solo soprano of Grace Church in Gotham, who did much to develop and cultivate Miss Lemon's rare gifts.

Victor Harris is now training Miss Lemon in phrasing, breathing and style. The young lady is accustomed to all manner of jokes about her name and takes them good-naturedly. She will doubtless change her name when the proper time comes, and the jokes will cease. It is to be hoped that she can remain in New York permanently, though strong influences are being brought to bear for her return to Indianapolis. Wait till you hear her, and you'll decide with me that there's plenty of room for her right here in Gotham.

Adolf Dahm Petersen, one of the solo bassos in the recent performance of Grell's "Mass" in Music Hall, sang last Sunday week at the Collegiate Reformed Church of Harlem, where his voice was much admired. He sings every Sunday evening at Dr. Parkhurst's church.

An interesting public meeting held at Association Hall on Monday evening of last week, under the auspices of the Keeley Club, of New York city, Charles Morse, organist of Plymouth Church, Brooklyn; Miss Elsie Van Dervoort, contralto, and Frederic Gillette, baritone, were among those who entertained the audience with music. Professor Morse and Mr. Gillette are well known, and their work was up to their usual high standard. Miss Van Dervoort, who is but nineteen years of age, is the daughter of J. W. Van Dervoort, the first vice-president of the National Keeley League. Her voice is sweet and clear and carries well, and she sings with feeling and good taste. Her duet with Mr. Gillette, "Neath the Stars," by Goring Thomas, was one of the gems of the program, and was so well sung that the audience insisted on more, and "O, that we two were Maying!" was given.

It is always a treat to hear Clarence Eddy, of Chicago, play the organ. Brooklyn had such a treat last Wednesday evening at the New York Avenue M. E. Church. Mr. Eddy played selections grave and gay, classical and pop-

lar, showing his marvellous skill and delighting his hearers. Miss Myra French, the soprano, assisted Mr. Eddy, singing some charming solos and displaying a voice of uncommonly good quality.

Don't the college boys have a high old time of it nowadays! Look at the Princeton Glee Club for instance. Numbering about fifty, they started off yesterday for a fortnight's trip through the South, giving concerts at Baltimore, Washington, Richmond, Atlanta, Mobile, New Orleans, Vicksburg, Memphis, Nashville, Cincinnati, Cleveland, Buffalo and Pittsburg.

Mrs. Fred. Schilling, Jr., Mrs. Frederic Dean, J. H. McKinley and Dr. Carl Duff will be the soloists at the performance of Mendelssohn's "Elijah" by the Euterpe Society, of Harlem, on January 16 at Madison Hall. The chorus will number 100 voices, there will be an orchestra of forty, and Silas G. Pratt, who succeeds George F. Bristol as conductor, will make his first appearance at the head of this excellent organization.

Purdon Robinson, the popular baritone; Fred Grant Young, the painter, and Frederic Edward McKay, the well-known journalist and critic, gave a charming reception with music at their apartments in the Mendelssohn Glee Club building on Friday afternoon, December 8. Mrs. Kate Rolla, Mrs. Charles Tyler Dutton, Miss Ruth Thompson, Richie Ling and Purdon Robinson sang, Victor Harris playing the accompaniments. This was the first of a series of afternoon musical receptions. The rooms were tastefully decorated with palms and flowers.

Mrs. Elizabeth Northrop, the fascinating soprano, sang with great success on Saturday, December 9, at a musical tea at the home of Dr. Henry D. Chapin, on West Fifty-first street. Dr. Chapin played some violin selections admirably. Mrs. Northrop and J. C. Dempsey, the baritone, sang for the Mozart Club of Richmond, Va., last evening. It is a genuine pleasure to see our old friend, Gerald Gerome, the tenor, in Gotham once more. He can be heard nightly at Daly's Theatre, and owns an interest in the excellent company which is there performing "The Fencing Master." His voice is more beautiful than ever, and he seems thoroughly at home on the stage.

The Grammar of Music.

BY G. B. DE WIER.

A NY pretensions to establish a new science must prove its claims to recognition by not only indisputable arguments in its favor, but win its way by and through the inherent forces of its own utility.

Any invention to become a success must not only differ from established modes of construction, but its capacity in production must be measured by superior qualities, greater quantities and the output condensed down to the least possible space of time. If this be true of the mechanical, how much more so of the mental! The purity of language is through the accretion of various epochs, and the strongest forces that have ground down its rugged edges to its present symmetrical proportions has been by and through the study of grammar.

To say that one may be a tolerable good arithmetician, without the study of algebra, that another possesses inventive faculties without a knowledge of natural philosophy, or that we can write or speak fairly well without understanding the principles of grammar is an argument the weakness of which dissipates itself into the beggarly elements of a cold and unproductive ignorance.

The iron hand of Fact shatters the idols that Theory worships. Now, what is Theory? The most eminent authorities briefly define it as "a doctrine or scheme of things which terminates in speculation."

Theory says the seventh must descend. Practice accepts and yields to Theory's ipse dixit, but there are no reasons in a must, though practice indorses, and theories are piled upon theories as high as the snow-capped Alps. But when we say: "The verb is governed by its nominative," we produce a reason that all the forces that Theory arrays can never assail.

The authority to assert that music is a language, and that it is as amenable to the rules of grammar as the language of speech, is not through any vagaries of an empty Utopianism, but they reside (though hitherto unrevealed) in the same inherent powers that dwell in the philosophy of all languages.

Now, what is a verb? A verb is expressive of action; it dominates and controls all other adjuncts, and the Dominant Seventh Chord is a verb, because it complies with every requirement laid down for the government of verbs.

Sound the chord! Alone, it stands as unmeaning as the

colors on a painter's pallet, but let the spirit of the composer enter, and from its expectant tones, do we not look for something to follow?

The very essence of its commingling tones are expressive of restless activity. To stand still, it cannot—to proceed, it must! How different from the Tonic, where all is rest and repose, for there stands the Noun, in the nominative case to the verb. The Tonic proceeds to the Dominant, and the Dominant returns to the Tonic, and do you not perceive that the Tonic exercises the prerogatives of a Noun, and by preceding the verb it is in the nominative case, and that the Dominant Seventh (the verb) modulates or returns again to the Tonic, or same noun, which now being after the verb, is in the objective case. It is true many adjuncts might intervene to suspend its immediate resolution, but the laws and rules of Grammar are irrevocably the same, as to general principles, in all languages, however they may differ in their idiom or construction.

If additional proof be needed, let us put it to a practical test:

Let the oboe open with its tender voice, and the wood

teach us how to read, write and speak our language more correctly.

In place of theories we offer the Rules and Laws of grammar, which give a reason for every modification and afford the student a better understanding of its more abstruse parts. Music has a voice; it speaks to us in more pathetic tones than words, it is even a higher and more refined language than mere speech; therefore, any means conducive to its better understanding should, we think, meet with acceptance.

Gounod.

[TRANSLATED FROM "LE FIGARO," BY F. EDGAR.]

IN an interview with Mrs. Dons-Kaufmann, the Danish artist, who sought him to hear suggestions as to the interpretation of the rôle of "Marguerite" in "Faust," Gounod makes the following remarks:

"'La Nonne Sanglante,' one of my first works, is also one of the least valuable. It has not had success, nor has it deserved it. It lacks sincerity, and for that reason has failed to touch the great public (*le naif*) which comes to the theatre to find what shall make them weep or laugh, to be amused, frightened, distressed; this only they desire, but what is said to them must be true. You know how it is with your own art. It is the real emotion which takes hold of you that also seizes them, and makes them forget what is around them. This emotion must not be artificial. It must be given by the grace of God. Without it you create but a void. You cannot deceive the Great Child—the public.

"It is exactly the same with the composer as with the interpreter. Sincerity and truth in conception and sentiment and expression alone assure his success. It is thus also with the musical artist. Before the young choose it as a calling it should be placed beyond doubt that they are indeed truly 'called.'

"For example, I have two children, both musical and loving music, neither of them an artist—a musician. My daughter plays admirably on the piano, but she is not devoted to it as an art! My son I decided should be a naval officer. He passed his examination successfully, but was not among those fortunate enough to be admitted, and was left undecided as to what course to pursue. As a child I had discerned musical talent in him, and nourished the hope that he might follow and develop my art.

"Will you follow music, my child?" I said; "I believe that you have talent and would succeed."

"Ah, papa!" he replied; "I love music well, but I have not musical ideas!"

"Then, by the grace of God," I said, "do not touch music; play on, but do not make it a career. You are not among the elect!"

He has become a painter and gives evidence of fine talent.

Stirring the singer to a conception of the agony of "Marguerite," he says:

"You see 'Marguerite' is no more a child, as in the garden scene; she has become a woman, with feelings strong and violent. She has suffered everything, and by and by when she dies it is because the measure is too full. It is the very anguish of death.

"Pray, my child, pray, pray! Remember that it is the salvation of her soul that Marguerite seeks. She has lost the sense of human things, her soul vibrates but to one hope, one thought to touch the heart of the Master that He should have pity on her. These words must not be sung with simple human sentiment. Every word, every syllable must portray the condition of her soul, her purity and her innocence in spite of her sin. As Jacob upon the ladder strove with his God, so must she by the irresistible power of her song tear from the Creator grace eternal. Thus did I feel, thus have I written!

"One of the means of arriving at that result is one most neglected by singers—an exact and peculiar rhythm which excites and stimulates—and pronunciation? By 'pronunciation' I do not mean articulation, that of course is necessary, but besides that a profound comprehension of every word, the pronunciation of vowels, clear and plain and full which come from the bottom of the soul with the insouciance of a little child. 'Except ye become as little children,' &c. When I had finished the work I could say nothing but, 'God, you have given it to me!'"

Massenet.—The rehearsals of Massenet's "Thais" are going on actively, and the composer will return to Paris about the end of December for his orchestral rehearsals. The work will be produced at the beginning of February.



BEVIGNANI.

Metropolitan Opera House, Season of 1899-94.

wind here and there in weird and occasional responses throw a background of tone color as a foil behind its tones; then the flute, like some light and airy sprite, enters and builds its arabesques of silvery spraylets around the theme; the flageolette, too, comes in anon, and joins in embroidering fantastic forms; its tender strains, like some undefinable perfume, awakens memories of a long forgotten past. Now the brass, with stentorian tones, swaggers in with a domineering rudeness, as though it would sweep all before it. Chromatic passages join in the tutti, the Diminished Seventh resounds throughout the orchestra, and the long pent up energies culminate with crash of cymbals, drums and trumpets; but hark! against them all the still small voice of the first violins tremulously sounds the seventh, and against all the conflicting elements a new power is present. The orchestra pauses for a second, as though waiting in mute expectancy, for it is only the seventh; but now the composer ushers in the full chord of the Dominant Seventh, and it enters as a star of the first magnitude, to whom all other harmonies must yield allegiance; it enters royal as a king, to whom all other tones bow down and worship. Tell me if this be not the very essence of action, and thus possessing the strongest attribute of a verb proves the assertion beyond all controversy. This indeed is no baseless fabric of a dreamer's vision.

Why may not the science and art of music, therefore, be justly entitled to the distinction of language? It has its words, its sentences, its thesis and antithesis, and all the various parts of tonality that are synonymous to "parts of speech in a spoken language."

Finally as to its utility: The end of all grammars is to

On the Organ with Orchestra.

DESPITE the well-known dictum of Berlioz, there need be no fear as to the combination of orchestra and organ being impressive and effective when in the hands of a composer of knowledge, skill and courage. The emperor and the king of the world of music may be made, by the force of artistic diplomacy, to move together on friendly terms with both grace and dignity.

Organs are multiplying daily in our large concert rooms, and the use of the orchestra in our churches is in another direction bringing more frequently together the emperor and king of the world of music; not to add the growing use of the organ with the orchestra in dramatic music. Two questions naturally rise in one's mind in connection with this subject: Are organs being built with an increasing attention to the possibilities of judicious use with the orchestra? And are our leading schools and colleges taking steps to bring organ students to a more complete understanding of the proper use of the organ and its various resources in combination with orchestral tone color and effects? To the first question it may be said in reply that apparently, without special consideration of the exigencies of orchestral use, the increase of 16, 8 and 4 feet stop varieties, and the increased solidity of the 8 feet work generally, proves our organs are being satisfactorily advanced in the direction of enlarged utility in orchestral combinations.

Perhaps even more decidedly the second question may be answered affirmatively, as our best teachers of the instrument and our organ playing examinations are distinctly preparing students of the instrument for the more judicious performance of their part in music, employing both the great powers of the art.

That such preparation was and is daily more needed may be taken for granted, seeing most musicians have had cause to note from time to time the unwise use of the organ in orchestral combinations by organists of even high reputation. One may venture to go farther, and even question the position of the composers in this regard, for it surely cannot be said they have so far very fully realized all the possible grandeur and variety likely to accrue from the more "diligently sought out friendship" of the emperor and king of music.

One would not overlook in this observation such masterly touches and effective employments, either in combination or in contrasted use of the band and organ, as the works of many prominent composers reveal. These words will readily recall sundry movements in Händel's concerts—even though they were written so as to be available for harpsichord, and only in one instance, the first concerto of the third set, is the studied use of organic resources specially considered—and the notable organ part in the overture to "Saul." The remarkable organ part—probably the first one fully written out and free from the previous figured bass interpretation of the composer's ideas—the part in Beethoven's Grand Mass in D, and the still more organic parts for the instrument in Mendelssohn's choral works will be duly remembered as contributions to the art of successfully combining the organ with the orchestra.

In stage music the employment of the organ is essentially modern. In Spohr's "Faust," the organ is imitated in the effective cathedral music by a quartet of two bassoon and two bassoons, an arrangement which suggests the thought that the organ was not looked upon as a "stage property" in 1816, when the opera was produced. It is not until we come to the time of Meyerbeer that we note the organ as an accepted accessory of the opera orchestra. The highly dramatic and orchestrally picturesque instincts of the modern musical Titan of the stage, Wagner, recognized the value of the organ in dramatic music in "Lohengrin," produced some forty-seven years ago, in a few masterly though simple touches at the close of the fourth scene of the second act, and again in the first act of "Die Meistersinger," &c.

The church scene of Gounod's picturesque masterpiece, "Faust," discloses an admirable use of the organ. The late Henry Chorley, albeit an enthusiastic admirer of the French composer, declared that in this music Gounod had for the first time placed in an operatic score music for the organ of a genuine antique and truly organic flavor. The effect of the organ in theatrical music arises largely from a striking contrast of association between the worldly artificialities of the stage and the solemn thoughts of the church the organ brings to the listener's mind. It has been remarked in this connection that the saint seated comfortably in church is often less moved by the musical eloquence of choir and organ than the sinner who remains outside, and who is touched by the distant harmonies hardly less than by the fact that he feels, in perhaps more than one sense, shut out from their direct influence. This suggestive position of the organ in the operatic instrumental scheme is the one composers have so far most relied upon for reflective effect in their dramatic use of the organ. With the exception of Mr. Guilmant's fine symphony for organ and orchestra, better known in its solo form as a sonata, the too much neglected concertos for the organ by Mr. Prout, who has written with such characteristic insight and artistic power upon the subject under consideration, and by Mr. Gadsby,

sundry compositions by Rheinberger and others, including our own esteemed musician, Dr. Sawyer, the use of the organ with orchestra has not been of recent years as notable as it should have been.

One remarkably successful use of the organ with orchestra will be remembered by all who have heard Sir Arthur Sullivan's overture, "In Memoriam." The flood of organ tone reserved to the last, then let loose to permeate and enrich the sound of the full orchestra, is as notable as it is a masterly use of the organ in combination with the band. There is no doubt that composers will do well in the future to be more technical in combining the organ with orchestra, and to this end they will do well to study Mr. Prout's admirable treatise on the subject, originally delivered as a lecture before the members of the College of Organists; the question of judicious registering for the organ is one of the highest, not to say of supreme importance, in the employment of organ with orchestra. As already indicated, it is in the lower and middle tone regions that the organ becomes effective with the orchestra. The artificial harmonics of the organ interfere strangely and disastrously with the natural harmonic influences which so richly permeate the musical atmosphere, so to speak, of the orchestra.

For the most part the pedal bass with the 8 feet diapason work, eschewing, in accordance with the judgment of the experienced conductor, Costa, the use of 16 feet manual stops, and occasionally a flavor of 4 feet flue tone, represents the kind of sound the organist may wisely use with the orchestra. The powerful reeds of the organ are orchestrally little better than impudent tone assertions, and the imitative stops of the organ for the most part are a snare and a delusion, when the full orchestra is being employed with the organ; unless indeed their use is dictated by the nicest judgment and at such times as neither to encroach upon nor provoke comparisons with the varying and more expressive tones of the orchestral originals. Fixed wind pressures have indeed much to do with the too frequent failure of organ with orchestral combinations; and this observation points to the great care the organist, dealing with unbending, inflexible tones, must exercise in phrasing, when playing with the elastic, almost breathing sounds of the orchestra. He should alike avoid, imitating—caricaturing is perhaps the better word—the delicately pointed enunciations of the orchestra, and the too level style and often too ponderous procession of the thick harmonies of organic utterances.

One difficulty in the discreet and effective employment of the organ with orchestra rests with the inevitable keyboard equal temperament. A method which, though an admirable and necessary compromise in the case of the solo use of the instrument, does not altogether consort well with the more natural, not to say elastic tuning of the orchestra. Further, the organ does not remain well in tune on its own bearings, and in heated rooms painful differences of pitch often occur. Here again the judgment of the organist must be nicely exercised, lest offending sounds attain an injudicious prominence. The organ with the orchestra should be a sedate yet dignified, a subdued yet promptly and gently assertive expression of perfectly clear and complete harmonies. It will be naturally understood these observations have no direct bearing upon many of the solo attributes of the king of instruments. The whole question of registering for the organ when employed with the orchestra, and the judicious development of its solo use in organ concertos accompanied by the orchestra, form a subject of present and striking interest to both composers and organ players.—E. H. Turpin.

Hamerik and the Hens.

PROF. ASGER HAMERIK, the director at the Peabody Conservatory of Music and the composer of Norse symphonies, says that he has made the discovery that chickens have a language, which he, by careful attention and by experiments, has partially mastered. He says:

"Chickens are the greatest gossips in the world. I knew they had a language, for when one is alone it will not talk at all. It may, perhaps, sing a little song to pass the time away, but it will not talk to itself. As soon, however, as it meets another the conversation will begin. Their voices are sometimes sweet, and then harsh and discordant, as is the case with human beings. With me it makes a great difference whether a fowl's voice is pleasant or disagreeable, though most people do not seem to note the distinction. My chickens have nearly always been of the Cochin China breed, and to them I have paid most attention naturally. I have discovered that they have very acute senses of vision, hearing and taste, but they cannot smell. Their sense of taste is excellently developed, and after eating anything more than unusually palatable they will give vent to an exclamation of pleasure, just as a person will say 'Ah!' or something of that kind under the same circumstances."

"They are peculiarly susceptible to certain colors. Red almost drives them crazy, while blue is not to their liking by any means. One day I noticed that my chickens in the back yard were in a terrible state of excitement. I acci-

dentially found out the cause of it. There was a red curtain in the back window of a house next door, and I could see them glance up at this and utter their notes of alarm. I got the lady of the house to have the curtain removed, and the commotion ceased. I tried an experiment with other colors, but they did not seem to mind any but blue, and this they did not like. I found if a blue ribbon or string was tied to one chicken's leg all the rest would keep away from it.

"I have noticed that chickens can distinguish between white and colored people. For the latter they have a special aversion. Whether it is because they know by instinct that negroes are so fond of them for eating purposes or not I cannot say. I once had five Cochin China pullets, to which I gave the names of Pete, Pet, Pat, Pit, Pot. Pete would respond readily when her name was called, but the others would come also, with the exception of Pot, who would come when I called her. Pete would come when I called Pit, Pat and Pet, showing that she could not distinguish closely between the vowels i, a and e short. There was such a difference between these and Pot that the latter would recognize her name as soon as called. If the consonants were transposed, and I would call Top instead of Pot, she would not notice.

"Crowing among roosters is a most interesting study. I have noted the crows of over 100 roosters, and I have never found two alike. One may crow in this manner: 'Dum-didi-didi;' another may go, 'Dum-didi-didi-didi,' and so on. The crow is nearly always between 12 A. M. and 12 M., and is from three to seven seconds in duration. Roosters begin to crow at dawn, and those further eastward crow the last. It is a kind of telegraph service from one to another. Generally there are seven crows given in the space of ten seconds from each other. Cocks crow a few minutes after being frightened and after eating, and I can tell almost exactly when they will begin. A rooster is by all odds the proudest thing on earth with no exception. A human being cannot compare with one in this respect."

Professor Hamerik has made so deep a study of chickens that he can imitate their movements and reproduce their voices.

The Qualities of Tone

THROUGH the recent discoveries of the phonograph, and its more important rival the telephone, we find that, in addition to the well-known fact that all tones are produced from the vibration of the sound waves, we have discovered another important law governing the production of tones, and that is that all sounds have form. The vibration controls the quantity of tone in accordance with well known laws in acoustics, and their length their pitch; but the intangible essence of tones, their qualities are effected through the form that the vibrations of the sound waves assume. These forms were first discovered by a philosopher of the last century, Chladni, who observed that grains of sand scattered over a revolving disk ranged themselves into myriad forms in response to a violin bow drawn over the edges of the disk. These forms were very beautiful in their configuration, and the illustration of many of them is given in Professor Tyndall's work entitled "Sound," published in London some years ago.

It is only recently that these same forms were illustrated in the "Century" magazine, and were produced by a surface of colored oils over water, which assumed variegated shapes in response to the vibration of the air caused by singing certain tones in close proximity thereto.

Last winter an exhibition was given in the auditorium of the splendid new Drexel Institute in Philadelphia, when through a camera the images of these forms were thrown upon a canvas, thus photographing the tones of the singer before the audience.

While all this was interesting, these experiments were of no commercial importance, because no practical use as yet could be discovered for them, and hence they were recognized more in the light of a scientific and amusing curiosity.

Science proposes now to go a step farther and find a use for these forms, and as they are the results of the vibration of the sound waves, they naturally belong to and are intimately connected with the science of music.

If we observe the needle of the phonograph tracing its delicate vibrations upon its waxen cylinder, we discover its very minute and almost invisible lines thereon, and which are the stenographic characters taking down the vibration of the sound waves as they are uttered in the receiver. Now, these faint and tremulous scratches photograph (so to speak) every inflection and quality of the human voice, as well as all audible sounds.

If we enter more minutely into its philosophy we will discover that the same tones will always reproduce the same characters, because, though we lay the cylinder aside for years upon which have been inscribed the voice of a Patti, the tragic tones of a Salvini, or the crash of a Philharmonic orchestra, all can be reproduced again though years have intervened.

The analysis of these vibrations are or should be of great interest to the musician and student, and we will find much therein of the greatest value and of the highest commercial importance hereafter in the construction of musical instru-

ments, where through the aid of a galvanic battery and an electric current we can produce and reproduce not only separate and individual tones, but a long, continuous tone, as well as control their vibrations from the faintest diminuendo and crescendo to the loudest fortissimo, gaining thereby an orchestral effect of sustained tones in one register of the staff, as against a moving mass of harmonies beneath. This practically will in course of time revolutionize the construction of the piano of the nineteenth century, the possibilities of which we are not as yet prepared to speak; but, like the astronomers who discover through mental calculation the existence of certain planets that have not been revealed before, so we too arrive at a mental calculus which foretells prophetically of great and rapid strides in the art and science of music in the next decade.

On listening at the telephone any person may be able to discover whether it is a male or female voice "calling us up," and this reveals its power of transmitting the qualities of tones. The cornet, violin, piano or flute, all may produce—say middle C—but what a difference in the complexion of the tone! Now if we enter into the philosophical construction which governs and controls the reproduction of tones, we will discover something more than the old and well worn fact of the mere vibration of the sound waves. We will discover that in this almost invisible form that each tone assumes (and which Chladni discovered, but could put to no practical use, neither he nor all that have followed after him), we find that in the form that the tones assume resides this intangible essence of sound—the qualities of tone. Our manufacturers of pianos may build many instruments, but, strange to say, no two sound precisely alike as to their quality. This is also true of the human voice. The throat of a Patti differs from that of a Nilsson, and no two voices are alike; but when we subject the voice to the microscopic reproduction of its vibrations (as upon the cylinder of the phonograph) we procure thereby the vibration as to pitch, and the form as to quality; we are enabled to reproduce the qualities of a Patti's voice, though that voice may be silenced forever in the portals of the tomb.

This "indescribable something" resides in the aura that surrounds each tone, and of which this form we speak of is a component part. For example: If a given number of vibrations will always reproduce the same pitch, whether emitted from a piano, violin or cornet, we find that the form the tones assume give it a local coloring; but this is not all, because in that case if it were simply the form alone that imparts this quality of tone, then all voices and instruments would sound alike, therefore the reproduction of the quality of tones, and as exemplified through the phonograph and the telephone, we will find that the density of the aura which is controlled by the materials out of which the instruments are constructed, or if a throat, the thickness of the ligatures, build of the larynx, &c., all tend to modify and control the complexion of the quality of these various instruments.

The phonograph reproduces all these essential qualifications necessary to reproduce the qualities of tones, and when we have arrived at a sufficient knowledge of the philosophy controlling the various auras surrounding all tones, we shall have arrived at a perfection in building instruments unknown to the present generation; but the human voice divine waits upon them who gave it, whether it be from those born under the genial atmospheres of Italy's shores or the more temperate zones of our own native land.

We are not dealing with mere theories in the promulgation of these ideas, but with solid facts, the commercial importance of which cannot in the nature of things be fully appreciated at the present moment, but will reveal themselves in course of time.

G. BERTINI DE WIER.

Apel Recites.—Mr. Franz Apel gave his tenth recital at the Detroit School of Music last Wednesday afternoon. The following program was given:

Fantasia e Fuga, op. 9 (Stile Libero),	Alessandro Longo
Rhapsodie, op. 79, b m.	Johannes Brahms
"Aufschwung," op. 12, No. 2,	
"Warum," op. 12, No. 3,	Robert Schumann
Novallette, op. 21, No. 5,	
Nocturne, op. 48, No. 2,	
Mazurka, op. 6, No. 3,	
Mazurka, op. 7, No. 1,	Frederick Chopin
Mazurka, op. 7, No. 3,	
Mazurka, op. 7, No. 4,	
Valse, e m. Posthume,	

Paris Opera.—A second stage has been erected in the rotunda in the rue Auber, for rehearsals of new work.

Newark Music.

OVIDE MUSIN, the violinistic paragon, supported by his concert company, appeared in Newark on Monday evening, November 27, at the Peddie Memorial Church. The audience was large, applauseful, but indiscriminating—in fact in an encore mood, never content to let well enough do.

The honors of the evening undoubtedly fell to the Musin and Pianist Eduard Scharf.

Of Scharf, who is new to Newark audiences, let me say we were treated to two solo numbers, namely, a Sgambati minuet and Rubinstein's etude, op. 23, No. 2.

Mr. Scharf has a noble touch and an excellent technic. The genuineness of his execution and the apparent conscientiousness which he brings to his performance are sufficient to appeal to the approbation of critical and unbiased opinions. Mr. Scharf also accompanied each number in perfect sympathy and harmony with the performers.

Ovide Musin was in fine form, opening his program with Schubert's rondo for piano and violin, playing with fire and brilliancy.

It is unnecessary for me to follow through the details of execution an artist so original as Musin in his manner of treating the violin. Nevertheless the novelty of his playing was at times so

The first concert of the fifth season of the Orpheus Club will take place Thursday evening, December 7, 1893. There is also a rumor that Miss Emma Heckle, introduced to Newark by E. M. Bowman last season, will be heard again in concert here this season. Let us hope so at all events.

Then too it is said that wonderful genius, Miss May Florence Smith, of the steno-phonetic system of sight reading, whom Kullak indorses so highly, will possibly form classes in Orange, also in Newark, in the near future. Miss Smith comes from Germany with her unique system, which is being adopted by the first musicians of every type in New York, and her advent in Jersey will be hailed with delight by the progressive musicians who have been slowly plodding along for many years by the old mail coach system of Solfeggio.

The Minnesinger Club gave a song recital in the Belleville Avenue Church Wednesday evening, November 29.

MABEL LINDLEY THOMPSON.

Pittsburg Music.

PITTSBURG, Pa., December 30, 1893.

THE Pittsburg Art Society, which has for its special object the cultivation of public tastes in the direction of painting and music, has just celebrated its twentieth birthday by arraying itself in an exceedingly interesting display of paintings and a program of music which proved to be a banquet of the richest artistic viands.

There were addresses from the past and present high priests, whose sacrificial duties had made and are making this uplifting institution a great levitating power in this important industrial centre.

Among the most able efforts was the address by the Rev. Sylvester F. Scovel, president of Wooster (Ohio) University (also father of Charles W. Scovel, musical critic of the "Dispatch"), who was the first president of the Art Society.

Mr. Scovel is not only a theologian who loves the "beautiful," which is eternal, and therefore not seen, but possesses artistic instincts and education which enable him to enjoy the "beautiful" which appeals to the senses of tune, and thus obtains a foretaste of that which man expects to realize in the great beyond. In fact, Mr. Scovel in his historic address paid art a religious tribute which few clergymen of his persuasion dare or otherwise do.

The Rev. Matthew B. Riddle also made an address in which he drew a picture of Pittsburg when its name was "mud" and its inhabitants stuck in the mud of artistic ignorance and indifference.

In the department of paintings Pittsburg's artists of brush and palette made a very creditable exhibit. Among the number were A. L. Dalbey, Miss M. O'H. Darlington, Miss Anna W. Henderson, Mr. George Helzer, Mr. M. B. Leisser, who spent some six years in Germany and France; Miss Laura Conway, Mr. Hugh Newell, E. A. Poole, J. Elmer Salisbury, Miss Ida A. Smith, H. S. Stevenson, Miss Eleanor E. Stoney, Miss Olive Turney, Mrs. Nicholas Veecher, D. B. Walkley, A. Bryan Wall, Miss Anna Woodward, Mr. A. C. Wooster.

Other artists, both American and foreign, were represented, but the exhibit of our own knights of canvas art would have made an interesting and instructive evening for the students in that particular line of art work.

The second evening was devoted principally to the ear.

The former exhibit was given in the Carnegie Art Gallery and Lecture Room, in Allegheny. The musical program, however, was given in the Carnegie Music Hall of the same building.

The "Tannhäuser March," as played by Pittsburg's representative organist, Mr. Walter E. Hall, formed a splendid opening or prelude to the evening's feast, and was performed in an organic manner.

The address by the Rev. George Hodges was characteristic of the practical man which he is, and will have its effect on the future policy of the Art Society.

The first of the two prize songs won a perfect ovation, and Mrs. Kate Ockleston-Lippa has a right to feel proud at the reception of the child of her artistic brain.

The feast, however, was the perfect pianism of the truly great artist, Mr. De Pachmann. This bundle of eccentricities and artistic inspirations held the large audience of Pittsburg's "best" spellbound for one hour and a half with interpretations of the thoughts of five great tone poets, with whom he appeared to be in spiritual communication through the medium of the piano. Not only was his Chopin play thoroughly Chopin, but his Liszt performances were Lisztian, and his Schumann tone paintings were Schumannic.

In a word, De Pachmann is undoubtedly a true prophet of more than one musical god. All of our leading musicians are very pronounced in awarding the highest praise to Pachmann the great.

For this splendid treat, nay more, rich feast of art productions, Mr. C. C. Mellor, the new secretary of the Art Society, deserves the lion's share of praise, and if he continues as he starts out in the race of art progress, the society will owe him a "big" debt of gratitude.

The efficient officers of the Art Society are: President, Mr. George A. Macbeth; vice-president, Mr. Joseph Albree; secretary, Mr. C. C. Mellor; treasurer, Mr. John C. Slack.

SIMEON BISSELL.



CLARA POOLE-KING.

startling as to require special notice, and the grace and expression of the melodies he produced, combined with the most unique effects, can inadequately be described.

The succeeding violin numbers were the two movements of Mendelssohn's concerto, the "Andante" and "Finale," concluding with the unaccompanied Paganini number, "Non piu il cor."

To bring the art of performing upon the violin to such perfection that what is material or mechanical in the process shall no longer be apparent is a difficult problem to solve. Such a result is only to be obtained by those who are born musicians.

The rest of the company following in Musin's wake were Mrs. Tanner-Musin, soprano; Miss Bessie Bonsall, contralto, and F. W. Elliott, tenor, he of the high C, which seems to be the most pronounced note of his vocal register; at any rate it was a relief to hear a good, clear tone emanating from Mr. Elliott's musical organs, if the effect was rather startling. His voice in the middle register was thick and veiled, and his phrasing—ad libitum. In Verdi's duet from "Il Trovatore," in which Mr. Elliott united with Miss Bonsall, he appeared to excellent advantage.

Balfe's pretty ballad, "Come into the garden, Maud," was the final tenor number. Mr. Elliott was recalled each time.

Miss Bonsall has a large, full, metallic voice, of sure intonation and good execution. She was heard to advantage in the "Page's" aria from "Les Huguenots," and with Mrs. Musin and Mr. Elliott in Rubinstein's "I Naviganti" trio.

Mrs. Musin sang cleverly, her vocalization being delicate and true, and in Verdi's aria from "La Traviata," "A fors è lui," she made a charming impression.

She also sang two numbers by Oscar Weil, "In Autumn" and "Spring Song." She was accompanied in these delightful melodies by Musin.



NOTICE TO CORRESPONDENTS.

ALL THE MUSICAL COURIER Correspondent Cards are hereby revoked. Correspondents will please apply for their cards for the year 1894, which will be mailed on or about January 1.

Columbus, Ohio, Music.

DECEMBER 4, 1893.

THE first concert of the Arion Club was given at the Henrietta Theatre on the 15th ult., to an audience that packed the house from "pit to dome."

Much interest was attached to this special concert, as it was the first appearance of the Arions under their new conductor, Mr. C. A. Grauinger, and also the début of Mr. Edward Schirner, the pianist, since his return from Leipsic. Besides Mr. Schirner, the assisting artists were Mrs. Nordica, Mr. Campanari and the Cincinnati Orpheus Club Quartet.

The following program was given:

PART I.

"To the Sons of Art".....	Mendelssohn
Arion Club.	
Cavatina, "Dio Possente," "Faust".....	Gounod
Mr. Campanari.	
"O, Moon, Conceal Thy Golden Might!".....	Braun
Arion Club.	
Aria, "Salomé's Song," "Herodiade".....	Massenet
Mrs. Nordica.	
Huntsmen's Chorus.....	Dr. Parry
Arion Club.	

PART II.

Scherzo, in C sharp minor	Chopin
Liebestraum	Listz
Octave Etude in E flat.....	Kullak
Mr. Edward Schirner.	
Aria, "Eri tu," "Masked Ball".....	Verdi
Mr. Campanari.	
"Cicaglio".....	Mattei
Mrs. Nordica.	
"The Tinker's Song," "Robin Hood".....	De Koven
Arion Club.	

PART III.

Duet, "Rigoletto".....	Verdi
Mrs. Nordica and Mr. Campanari.	
Battle hymn, "Santo Spirito" "Rienzi".....	Wagner

The Arions were particularly happy in their choice of selections and showed the experienced program arranger had assisted upon this occasion.

The club is to be congratulated upon their choice of a conductor, for Mr. Grauinger is a conductor in every sense of the word. His conducting is something more than beating time or making meaningless and frantic gestures that remind one of a scenic artist painting theatrical drop curtains, and only result in confusion among the performers and fun for the audience.

The singing of the Arions in their various numbers was marked by an observance of the nuances, good attack and tone quality, and perfection of ensemble that shows how thorough a drill master and competent a musician their new conductor has proven himself, and I cannot refrain from expressing my high opinion of Mr. Grauinger's skill as accompanist for the solo artists. One of the most enjoyable numbers on the program was the "Huntsmen's Chorus," with echo effects, produced by the Cincinnati Quartet stationed behind the scenes. The echo in pieces of this description is generally a trifle too flat in pitch, but upon this occasion the Cincinnati singers demonstrated their ability to sing in tune and with artistic finish.

The "Tinker's Song" from "Robin Hood," brought out rounds of applause, but it is too trashy a composition for introduction at a concert of this character, as it is strongly suggestive of the variety show music.

Campanari showed himself the possessor of a magnificent baritone, rich and sonorous, and his interpretations of his different numbers were highly artistic and expressive; only his too frequent use of the vibrato is not to be commended. He also has a bad habit of looking over his shoulder at the accompanist, instead of facing his audience, as all well-behaved artists should. In spite of this his glorious voice gave great pleasure to all, and at once made him a favorite.

Nordica has many admirers in Columbus, and her reception was in the nature of an ovation. She certainly sings divinely, and has a voice full of sweetness, power and brilliancy. She was repeatedly encored, and was of course the favorite of the evening.

Mr. Schirner's appearance upon the stage was the signal for rounds of applause, as he is a native of Columbus, and the many favorable criticisms of his playing in Leipsic that have been published here had aroused the expectations of all; and he fully deserved every line that had been written in his favor, for Edward Schirner is a pianist fit to be classed with the very best in America. His technic is simply superb, for his staccato is

clear, crisp and clean; his legato smooth and even, his runs and scales brilliant and clear, and every note brought out with perfect distinctness, while his pianissimos are as delicate as those of a violin, and his fortissimos a huge volume of sound, with a quality of tone full and sonorous that never degenerates into pounding.

His interpretations of his various numbers showed the true artist, for Mr. Schirner is full of music by nature and sings upon his piano. This was especially noticeable in his performance of the Liszt "Liebestraum." He closed his brilliant performance with the tremendously difficult "Octave Etude" of Kullak, and his wonderful wrist movement and rapid octave playing fairly "poured down the house," and fully demonstrated to Mr. Schirner that the old adage, "No prophet is without honor," &c., did not apply in his case, for no foreign artist who has appeared here was ever received with more genuine enthusiasm than our resident pianist.

Mr. Schirner returned to Columbus a few months ago, after studying in Leipsic under the celebrated Martin Krause. He never entered the Conservatory, having received private instruction only.

He went from Leipsic to Berlin, where his reputation as a pianist had preceded him and where he won the highest encomiums from the best critics, and his services were in great demand as concert pianist and teacher.

Mr. Schirner received his early instruction from his uncle, Prof. H. F. Schirner, of this city.

I give a few extracts from eminent critics abroad in reference to our talented townsmen:

("Leipziger Tageblatt," 1880.)

To play Liszt's concerto is a great undertaking, and we would only have it played by the first-class artists.

Schirner played that difficult composition with astonishing control of the technical part and in every respect with well studied expression, which showed artistic and ripe conception and finished musical individuality.

In the "La Fileuse" he showed his rich, singing tone, and in that great octave étude of Kullak's he startled everyone by the ease and certainty of his wrist playing. His rendering of that study was afeat that is not heard every day.—F. PFOHL.

("Hallische Zeitung," Halle, September 16, 1880.)

A grand concert was given in the hall "Prinz Carl" to a most select audience. The artists were Miss Poscher, Ottis Schelfer, Alwin Schroeder, Hans Sitt and Edward Schirner. We mention Mr. Edward Schirner, of Columbus, Ohio, first, as he excited our greatest interest, being the only stranger among the artists, and we will say in advance that our expectations were by far passed.

That E flat concerto ranks as one of Liszt's best piano compositions, and we would wish to hear it played only by the best artists. Mr. Schirner, who was simply introduced as a talented scholar of Mr. Krause yesterday, stands to-day a finished artist who would adorn any concert hall.

Besides the astonishing virtuosity which Mr. Schirner afterward displayed in his solo playing of the Kullak octave étude, the young artist only showed good qualities, among which was particularly the full and always noble display of tone. No faults of any kind were to be found.

We hope to meet Mr. Schirner in a concert soon again.

C. REINHOLD,

("General Anzeiger," Leipsic, September 14, 1880.)

Of great interest was the début of a very talented young American pianist, Mr. Edward Schirner, of Columbus, Ohio, pupil of the celebrated pianomaster Mr. Martin Krause.

The zeal with which this young pianist must have pursued his studies was best shown in the execution of his selections in which he displayed wonderful technical finish. That brilliant octave study of Kullack's was played so surprisingly well that all listeners were simply stunned, and was followed by storms of applause; but also in that most difficult E flat concerto of Liszt which requires great finish, in its details the young artist excelled.

BERNARD SEMERLICH.

The magnificent Steinway concert grand used by Mr. Schirner at the Arion concert was the subject of most favorable comment.

The Arions deserve congratulations for the very great success of their opening concert; but the question now arises where will the two remaining concerts be given, for before this letter goes to press doubtless the readers of THE MUSICAL COURIER will have heard of the sad calamity that has befallen our citizens in the burning of the Henrietta Theatre, Chittenden Auditorium, Chittenden Hotel and Park Theatre on the night of the 24th ult.

The auditorium was nearly completed and would have been ready for this season's entertainments, but for the litigation between Mr. Henry Chittenden, the proprietor, and Mr. McLean, the contractor. The fire occurred just before the performance of the Felix Morris Company, and started in the upper story of the unfinished auditorium building. It soon communicated to the other buildings, which were all built together in one block, and was beyond the control of the Fire Department before anything could be done to save any of this valuable property.

The Henrietta Orchestra, under the direction of Mr. Neddermeyer, deserve great credit for their presence of mind in remaining in the burning theatre and playing a march after the audience had been bidden to retire, as the building was burning, thus preventing a probable panic and loss of life.

The members of the orchestra had barely time to escape, for the flames had communicated to the scenery and top part of the theatre and were rapidly cutting off all means of egress.

The first concert and ball by the Pugh Videttes Band was given at the City Hall on the 14th inst., and was well attended by an appreciative audience.

The band has already reached a high order of excellence and compares favorably with the best organizations of the kind in the country. Composed of our best musicians and under a leader of Mr. Neddermeyer's superior ability the Pugh Vidette's Band is certain to win an enviable reputation.

The following is from the musical notes of the "Ohio State Journal."

The Apollo Quartet Concert Company, consisting of the popu-

lar quartet, assisted by Mr. Charles T. Howe, our brilliant flutist, and Mr. Chas. Miller, accompanist, gave one of the most enjoyable concerts ever heard in Urbana on Thursday evening last.

Miss Nannie Verity, of Dayton, who has a contralto voice of remarkable compass and power, was also engaged to assist. Miss Verity has recently returned from abroad, where she has been studying under Mrs. Lucca, the eminent prima donna.

Encores were the order of the evening. Especial favorites were the numbers by the Apollos, Mr. Howe's flute solo "Carnival of Venise" (Demerserman) and his own composition "Valse Caprice," Mr. Byer's solo and Mr. Brubacher's solo "Awake Love," another beautiful song recently composed by Mr. Chas. T. Howe, and Miss Verity's superb singing of Sullivan's "Lost Chord."

Mrs. Chas. T. Howe is the regular pianist of the company, but owing to indisposition was unable to attend. Her place was taken by Mr. Chas. Miller, of Columbus, an excellent pianist.

Mr. Otto Engwerson, our popular tenor and vocal instructor, announces a concert to be given on Tuesday evening the 5th inst. at the Board of Trade Auditorium. He will be assisted by Mrs. Genevra Johnston-Bishop, Mr. Fred. Neddermeyer and Mr. T. H. Schneider, accompanist.

The Mendelssohn Quintet Club also announce a concert for Friday evening, the 8th inst., at Y. M. C. A. Auditorium.

AULETES.

Notes from Baltimore.

MISS CECELIA GAUL and Mr. Fritz Gaul began on Wednesday evening, November 22, at Lehmann's Hall, a series of recitals which promises to be remarkably successful. The opening recital was given before a large audience of musical people, and the performers were received with well deserved approval. Their program included two sonatas for piano and violin, one being the great "Kreutzer Sonata" in A major, by Beethoven, and the other the sonata in D minor, by Saint-Saëns, both of which were given a spirited and intelligent interpretation. The piano solos were "L'Égyptienne" and "La Poule," by Rameau; variations in F minor, Haydn; "Caprice," in E, Schumann, and "Valse," in B flat, Von Bülow.

The Silver Lake Quartet, composed of the Rev. C. H. Mead, A. H. Lawrence, J. W. Allatt and George E. Chambers, added much to their reputation received during several summers past at the Y. M. C. A. Hall on Tuesday night, November 28. Besides the songs sung by them there were also readings and recitations by Miss Maud Benjamin and Paul Strayer. The occasion was a benefit for the Ladies' Glynden Park Improvement Association.

Probably the finest orchestral concert ever given in Havre de Grace, Md., was the one on November 27, by the Haydn Musical Association of Baltimore, under the direction of Mr. A. S. Kemp. There was a large audience present, but the inclemency of the weather no doubt prevented a packed house. The concert was first class throughout, and its rendition fully in keeping with the well-known reputation of the famed association which rendered it. The solos of Miss M. Frances Miller were charmingly sung, and on each of the two occasions in which she appeared she was encored. Mr. G. A. Hermann was the accompanist of the evening, while the following comprised the orchestra: Violins, A. F. Gibson, S. Hamburger, H. Wilhelms, H. Sauter, C. Tewes, G. Hermann and A. Moses; violas, F. Susemihl and C. Mehlgarten; violoncellos, E. Nerdhoff and A. Hildebrandt; contrabass, L. Moeller; flute, J. Prevost; oboe, F. Nerdhoff; clarinet, H. Schmidt; French horn, Thos. Harvey; cornets, Thos. Patten and Dr. A. Claverie; trombone, W. E. Moffett. After the concert a reception was tendered the orchestra by the Bayside Cornet Band at their headquarters, where they were entertained by E. S. Mitchell, A. J. Jackson and others. The Young Folks' Circle, under the auspices of which the concert was given, deserve much credit for the rare musical treat.

At the seventh Peabody recital, on December 1, the performances of Miss Elise Tanneberg were much enjoyed. A fine program was enjoyed, the numbers being as follows:

Piano suite in G major.....	Bargiel
"Spring Song".....	Dvorák
"In the Old Castle".....	
Ballet music from "Alceste".....	Gluck
"Rhapsodie Hongroise," No. 4.....	Liszt

The following committee was appointed at a meeting of the Musical Union on Friday, December 1, to arrange for the celebration of the union's thirtieth anniversary, to be held next spring: G. Hafferhorn, W. F. Thiede, L. Marks, H. Klausner, O. Berger, A. Derlin, D. Feldman, Jr., A. Geidt, L. Winkler and W. Marshall. President Frank Feldman is an ex-officio member of the committee.

A musical and literary entertainment was given at the Calumet Club, Friday, November 24, under the direction of Thomas F. McNulty, chairman of the committee of arrangements. The program consisted of an overture by Winters' Calumet Orchestra; recitation, "Poe's Raven," by Master Harry Gardner; readings by Joseph Thompson; recitations, D. J. Williamson; songs, George V. McGowan, W. E. Scully, Frank Belton and Thomas F. McNulty. Mr. McNulty sang "If You Love Me, Darling," with full orchestral accompaniment. The Standard Quartet, of the Monumental Theatre, and the Columbus Quartet also rendered selections. C. Bladin gave a piccolo solo.

A recital by four popular musicians—Harold Randolph, Dr. B. Merrill Hopkinson, W. Edward Heimendahl and Edwin Aler—was enjoyed by the music loving Baltimoreans who filled Lehmann's Hall on Tuesday evening, November 28. The program was replete with interesting compositions, among which were three songs: "Real and Ideal," by Dr. Hopkinson; "Come, Rest in This Bosom," by W. E. Heimendahl, and "Drink to Me Only With Thine Eyes," by Edwin Aler.

On Thursday, November 23, the second meeting of the Peabody Choral Society was held, and many new members enrolled. Between 125 and 150 singers have entered the society, and it has been decided to close the entrance lists for female voices, while only first-class material will be accepted in the male voices.

The rehearsal at the meeting was held with great success. "Hail, Mighty Lord," from Boito's opera, "Mefistofele," and the "Hallelujah Chorus," were rehearsed under the direction of Prof. Fritz Flacke. Mr. John Itzel has been appointed librarian of the society, and Mr. Harry P. Hopkins will act as accompanist and assistant librarian.

The last of a series of successful entertainments was given by St. Michael's Lyceum, November 30, in St. Michael's Hall. "The Confederate Spy," a military drama in five acts, was rendered.

A program of music was given at Grall Methodist Episcopal Church on Thursday, November 30, Thanksgiving Day, for the benefit of the Ladies' Aid Society. The vocalists were Mrs. R. Ortman, soprano; Mrs. Dora Schaeffer, contralto; Mr. Charles F. Bender, tenor, and Dr. B. Merrill Hopkinson, baritone. The pianist was Mr. F. W. Wolf; violinist, Mr. John Vollbracht, and elocutionist, Miss Sallie E. Cornelius. Every number on the program was applauded and encored. The program included piano solos; nocturne and valse, Chopin; polka, Rubinstein; recitations, "When Jack Comes Home," "Bivouac by the Rappahannock," "Corianna's Wedding;" quartets, "Come, Let Us Join the Roundelay," Beale, and "Sleep, Gentle Lady," Sir Henry Bishop; baritone solos, "Allah," by Chadwick, and "Vittoria Mio Core," by Carissimi; soprano solo, "Forbidden Music," by Gastaldon; tenor solo, "Afterwards," by J. W. Mullen; contralto solo, "Happy Days," by Strelezki; duet, "The Fisherwoman," by Gabusso, and trio, "Se il Fratel," by Donizetti.

The Williams Quartet has been organized with the following members: Miss Margaret E. Williams, piano; Harry E. Emrich, violin; Maurice Lensberg, viola, and Louis Kahrmer, cello.

The Peabody Conservatory Alumni Association has perfected arrangements for an Itzel memorial concert in February next. The program will consist of works by the late Adam Itzel, Jr., and the Peabody Orchestra and the Beethoven Chorus Class will take part. The program will include the overture, "Farewell," song, "Life's Twilight;" selection from "The Swiss Swains," the "Prayer" from "Jack Sheppard" and the overture to "The Tar and the Tartar."

It is the intention of the Peabody trustees to make changes in the main concert hall of the Peabody Institute to meet the requirements of the New Peabody Choral Society.

The first Peabody Alumni Association concert was given at the Peabody Institute on Wednesday, November 29, when every available place in the main hall was taken and a large crowd turned away. The stage was beautifully draped with the colors of the association—pink, blue and black—and on each side were masses of greens and the letters "P. C. A." in evergreens. The two professors of the conservatory who took part were Emmanuel Wad, piano, and Joan C. Van Hulsteyn, violin. The others taking part were members of the Alumni Association. The program was admirably chosen and arranged, and was as follows: Berceuse, in D flat major; ballade in A flat, by Chopin, played by Miss Bertha Leary; mazurkas in A minor, C sharp minor and F sharp minor, Chopin, played by Mrs. Isabel Dobbins; three songs, "What a Young Maiden Loves," "Out of Thy Presence" and "My Delight," Chopin, sung by Miss Etta Maddox; andante spianato e polonaise, Chopin, played by Mrs. Jenny Lind Green; two songs, "Thou Art Like Unto a Flower," Rubinstein, sung by Miss Katharine Faethe; "Etude de Concert," in D flat, and "Rhapsodie Hongroise," in E flat, No. 4, by Liszt, played by Miss Margaret E. Williams, graduate, and from Gounod's opera, "Romeo and Juliet," sung by Mrs. Mary Stammers Smith, and Grieg's sonata for piano and violin in F major, played by Prof. Emmanuel Wad and Joan C. Van Hulsteyn. Miss Emily Whelan accompanied the vocalists.

The members of the Alumni Association occupied seats immediately in front of the stage, and each wore the badge of the organization or a bowknot of pink, black and blue ribbon. The concert arrangements were in charge of the executive committee, which includes Mrs. N. G. Penniman, chairman; Margaret Williams, Mrs. Alice E. Lord, Laura Volkmar, Eunice Martien, Minna Lurman, May Keith, Mrs. Dobbins, Eliza Woods, Agnes Hoen, May Andrews, Grace Hank, Emily Whelan, Jeannie Rinn, Hallie Edmunds, Maud Randolph, Louise Ranstead, Mrs. Simon, Mary C. Brown, Mrs. Green, Miss Madox and Miss Palmer.

FREDERIC.

Society Pupils Sing.—The pupils of Miss Nora Maynard Green were heard in concert at the old Mendelssohn Gle Club Hall, in West Fifty-eighth street, last Thursday evening, when the following took part: Mrs. George M. Bennett, Mrs. Charles Adams Coombs, Mrs. Albert Tilt, Mrs. E. Berry Wall, Miss Olive L. Booth, Mrs. Carolyn E. Felter, Miss Grace Tuttle, Miss Mabel Wiggins. The pupils, with two exceptions, were not heard to as good advantage, as their voices are not sufficiently strong to fill a large hall. Their voices are agreeable in quality, well schooled and their phrasing intelligent and correct. The exceptions were Mrs. Wall and Miss Wiggins. The former has a remarkably pure and fresh voice, her enunciation is distinct and she sings with admirable expression and with much feeling. Miss Wiggins also has a voice which fills the hall without effort and she displays much ability. The audience was a brilliant one, the affair being largely in the nature of a social event. Dancing was engaged in after the concert.

an extraordinary performance, and altogether "hors ligne," as the French say. Such limpidity of touch I have rarely heard as he showed in this composition, and it had a sheen like that of pearls or a cascade in the sunlight. It was simply ravishing.

The "Pastoral" sonata, by Beethoven, I thought he played better than Paderevski, although I regard that as Paderevski's least inspired achievement. The adagio was too fast, but the scherzo was admirable, and the immensely difficult last page of the finale was splendidly brought out. The first movement was rather stiff and hard, but there were beautiful moments in it.

In the "Etudes Symphoniques" by Schumann, so often played, Slivinski produced one new effect in an octave passage in the bass at the end of one of the variations, which he worked up to such a thrilling climax that the audience burst into involuntary applause (the greatest compliment an artist can receive).

The impromptu by Schubert he played with deep seriousness, as it ought to be played. In fact the quality I most admire in Slivinski is his seriousness. There is nothing frivolous or superficial in his nature. I like to see an artist in earnest in his work.

The only thing I did not like on this program was Slivinski's playing of the Bach toccata and fugue, arranged by Tausig I believe. In this he was hard, monotonous and glaring, and he abused the pedal. I think his idea must have been to play it as the German organists do, broadly,

Slivinski.

Editors Musical Courier:

I WAS somewhat surprised at the severity of the criticisms which appeared in your valuable paper of the playing of Slivinski. Perhaps you will not object to the expression of a different opinion, since everybody looks at an artist from his own standpoint.

I was unable to be present at Slivinski's first two concerts, so I don't know what he did with orchestra, but I fully agree with the critics that two concertos on a program are one too many. Quantity is not so much what we want as quality. However, I heard the last two recitals, and judging Slivinski from these I must say I should pronounce him an artist of the first rank, and often tremendously interesting and original in his musical conception. He sacrifices too much to brilliancy at times and uses the pedal indiscriminately, and one might censure in him a certain hardness of mood rather than of touch, for when he pleases, his touch can be wonderfully beautiful; as, for instance in Liszt's exquisite etude in F minor which was

and without expression or change of stops. His great fault is the over use of the pedal, even in scales and in passage playing.

Of Slivinski's last concert on Thursday I can give nothing but praise. It was simply a crusher, and was superb from beginning to end. He did so many beautiful things that it is difficult to particularize. The Beethoven sonata, op. 31, No. 3, was masterly, and Schumann's two numbers were most poetic. The way Slivinski played the rolling accompaniment of the "In der Nacht" and sketched in the melody against this shadowy background was transporting, while in the "Papillons" he was very individual and very interesting. In the fantaisie in F minor, by Chopin, he brought out the depth and tragedy of the composition to the utmost, and gave the best interpretation of it I ever heard. The nocturne in D flat by Chopin, and also Rubinstein's fascinating little serenade in D minor and berceuse and Liszt's "Chant Polonais" (No. 3), were played with great sentiment. The closing cadenza in this last was a marvel of virtuosity. So was also the difficult impromptu in F sharp by Chopin (in the closing runs of which appeared again that limpidity of touch of which I spoke above), the barcarolle, by Rubinstein, and of course the Twelfth rhapsody, by Liszt, which brought the program to a triumphant close.

Slivinski is a master in technic, and has nothing more to learn in that respect, but he has also a highly endowed artistic temperament, quite different from any other we have had here. While one misses in him the aesthetic charm of Paderevski perhaps, he has other qualities of his own which cannot fail to endear him to us. Those who fail to hear him repeatedly will lose a great deal, for an artist of such ability cannot be taken in at a gulp.

AMY FAY.
33 West Thirty-first street, New York.

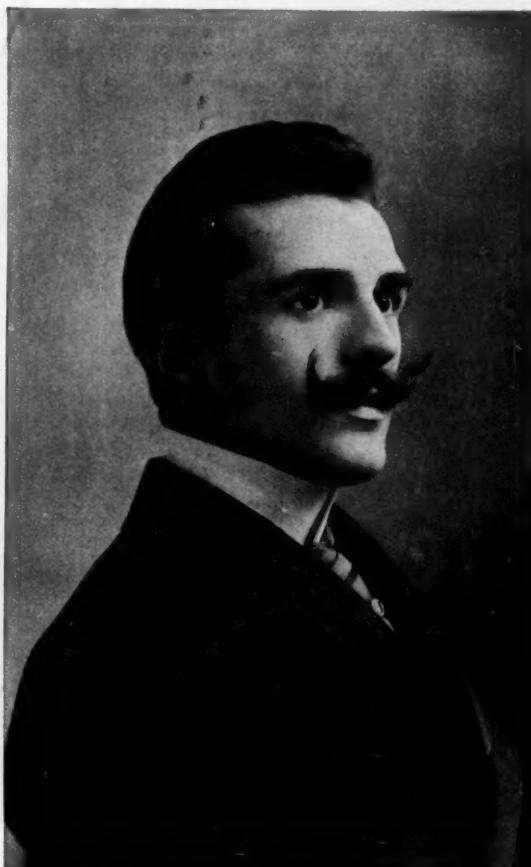
Josef Slivinski.

WE present on this page an excellent portrait of Josef Slivinski, the young Polish pianist, who made his début at the Madison Square Concert Hall, under the auspices of Mr. A. M. Palmer. Mr. Slivinski was born in Warsaw, December 15, 1865, and began his musical studies under Strabel at the conservatory in that city. Later Slivinski went to Vienna, where he remained under Leschetizky for a number of years and he finally went to St. Petersburg and took some lessons from Anton Rubinstein. He began his career as a virtuoso three years ago, and last May achieved quite a success in London. The chief characteristics of Slivinski's playing are great strength, endurance and brilliancy. He also possesses an excellent memory. He will remain in this country for a season and concertize under Mr. Palmer's direction.

Melba's Lustrous Hair.—Melba's hair is red. It is not a red of the quality which Patti exhibited shortly after she came back to sing "Lucia" here a few years ago, but it is a lustrous and deep red, which is carried out in the general scheme of the eyebrows and the tint of Melba's dark eyes. She bids fair to be a sensation, if the enthusiasm of the audiences at the Metropolitan Opera House is considered. Nearly all of it is due to her art, but the prima donna has been talked about so much and the cable has been so busy with the gossip and

small talk of Paris and the East concerning her that art is not the only subject discussed when Melba's name is mentioned. It was noted by opera goers that the Vaudeville Club fell into a condition of violent and almost hysterical enthusiasm over Melba, though the members of that organization had sat in placid and undemonstrative tranquillity over the efforts of Miss Eames and Calvé. Most of the members of the Vaudeville Club wear white gloves when they go to the opera. The club box is about forty feet long, and it is usually a solid tier of white shirt bosoms and more or less well-known faces. Not until Melba appeared did the white gloves of the Vaudevillers come into prominence. She evoked a storm of applause from them which was so sudden and unlooked for that the occupants of the boxes turned their glasses aloft, and even the ushers looked at one another with surprise. Nilsson was the idol of the women at the opera in her day, but now a man's idol has come to the fore.

Georgetown Amateur Orchestra.—The Georgetown Orchestra, of Washington, D. C., is in active preparation for two concerts to be given this season, February 3 and April 2. Mr. Herman C. Rakemann, the well known violinist, has been unanimously elected conductor, and judging from the entirely satisfactory feeling that prevails throughout the orchestra, the previous efforts of this popular organization will be excelled under the new conductor. The soloist for the first concert will be Mr. John P. Lawrence, pianist, and, if possible, Miss Marion Weed, of New York, soprano, negotiations to that end now being made.



JOSEF SLIVINSKI.

LEON MARGULIES'

CONCERT BUREAU.

Carnegie Music Hall,
NEW YORK.

SOME months ago the musical people of this city and of other large musical centres received a circular, of which the following was the introductory notice:

To the Patrons of Music.

THE UNDERSIGNED begs to announce the establishment of a Musical Bureau for the transaction of business for Artists of acknowledged ability only.

He has secured for this season the exclusive management of many Soloists of high rank, including Mesdames LILLIAN NORDICA, SOFIA SCALCHI, Messrs. PLUNKET GREENE, EMIL FISCHER, WILLIAM LUDWIG, ADOLPH BRODSKY, RICHARD BURMEISTER, the well-known pianist (who has just returned from a most successful concert tour in Europe), and ANTON HEGNER, the celebrated Danish 'Cello Virtuoso (now of the New York Symphony Orchestra). He will also continue the business direction of the famous BRODSKY STRING QUARTET, and have the sole management of Mr. HENRI MARTEAU for private musicales.

By special arrangement with the leading Musical Bureaus in Europe he is in position to secure other artists not on this list.

He finally begs to mention that, through his active connection with the leading musical societies of this city he has special facilities for the organization of CONCERTS and PRIVATE MUSICALES.

Respectfully,

LEON MARGULIES.

This was the first introduction of Leon Margulies' Concert Bureau, with its offices at Carnegie Music Hall, in this city.

Concert agencies and individual concert agents have existed from time immemorial, or at least ever since the demand for such institutions called for them, but we must admit that a thoroughly regulated bureau of the kind that is now established under Mr. Margulies, with such an environment and such connections and associations, has hitherto not been found in this city or country, devoted purely to the interests of artists who participate in high grade classical concerts.

The plan of Mr. Margulies is laid out on broad lines, and has already developed to such an extent as to attract the attention of the important London and Continental bureaus. It means the establishment of an institution that will concentrate, under one management, interests that are now spread without system or method, and in their disjointed condition naturally are without advantage either to the artists or to those who would be apt to engage their services.

The Margulies Bureau, in course of its development, will bring under its management a host of vocal and instrumental artists, performing solo or in organization, who will be enabled to obtain information and engagements in a business-like manner and with the assurance that their income will be safe and their interests properly attended to.

Branches.

Although only organized a short time ago, the business of the bureau has assumed such large proportions that Mr. Margulies contemplates the opening of branches in the larger cities, provided that in each centre the proper local manager can be found whose

record and abilities will justify association. In this manner a series of interchanges can be arranged and circuits established for the purpose of giving orchestral concerts and permanent engagements in well settled routes for artists coming under the management. Being identified with the management of the Carnegie Music Hall, the Damrosch Symphony Orchestra, the Oratorio Society, the Symphony Society and other large organizations, Mr. Margulies has facilities that rank his bureau at once as a foremost musical establishment.

For the purpose of giving an estimate of the healthy tone and condition of the same and the great number of artists already controlled we herewith publish a list showing the extent of the ground covered:

LIST OF ARTISTS.

SOPRANOS.

MMES.	MARIE DECCA,
LILLIAN NORDICA,	SELMA KOERT-KRONOLD,
NANNIE HANDS-KRONBERG,	THEO. J. TOEDT,
MARIE VAN CAUTEREN,	ADELINA HIBBARD.
LOUISE GERARD,	

AND

NICE MORESKA,	HELENE FURSH-MADI.
KATE ROLLA,	THEODORA PFAFFLIN,
BLANCHE TAYLOR,	JENNIE DUTTON,
CORINNE MOORE-LAWSON,	NINA BERTINI,
	KATE PERCY DOUGLAS,

CONTRALTOS.

MMES.	MARIE POOLE,
SOFIA SCALCHI,	ARMA SENKA,
MACNICHOL-VETTA,	HELEN G. JUDSON,
MILDRED GOLDING,	

AND

CARL ALVES,	TIRZAH HAMLEN.
EUGENIE LINEFF,	LENA LITTLE,
LENA LUCKSTONE-MEYERS,	KATHERINE FLEMING,

TENORS.

MESSRS.	WM. H. RIEGER,
ITALO CAMPANINI,	E. C. TOWNE,
A. L. GUILLE,	NICHOLAS DOUTY,
J. H. MCKINLEY,	ALBERT G. THIES,
F. MICHELENA,	GEO. E. DEVOLL,
CHAS. H. CLARKE,	AND AGOSTINO MONTEGRIPPO

BARITONES.

MESSRS.	MESSRS.
DAVID BISPHAM,	GEO. W. PERGUSSON,
FRANCIS FISCHER-POWERS,	GRANT ODELL,
PURDON ROBINSON,	S. KRONBERG,
ARTURO MARESCHALCHI,	PERRY AVERILL,
	AND WILLIAM LUDWIG.

BASSOS.

MESSRS.	MESSRS.
PLUNKET GREENE,	ALBERT F. ARVESCHOU,
ERICSSON F. BUSHNELL,	ARTHUR BERESFORD,
L. DI VIVIANI,	AND EMIL FISCHER.

VIOLINISTS.

MASTER ALEXANDER FIEDEMAN,	
GERALDINE MORGAN,	MAUD POWELL,
CURRIE DUKE,	ADOLPH BRODSKY,
HENRI MARTEAU,	AND DORA VALESCA BECKER.

PIANISTS.

RICHARD BURMEISTER,	ARTHUR FRIEDHEIM,
ALEXANDER LAMBERT,	MINNIE WETZLER,
CELIA SCHILLER,	MARIE LOUISE BAILEY,
	AND JESSIE SHAY.

CELLISTS.

MESSRS. VICTOR HERBERT,	PAUL MORGAN,
	AND ANTON HEGNER.

HARPISTS.

MAUD MORGAN,	HERMAN BREITSCHUCK.
	ORGANISTS.

MESSRS. WM. C. CARL,	GERRIT SMITH,
	HERMAN WETZLER.

ACCOMPANISTS.

MESSRS.	MESSRS.
EMIL LIEBLING,	HERMAN WETZLER,
B. V. GIANNINI,	VICTOR HARRIS.

ORGANIZATIONS.	
THE NEW YORK SYMPHONY ORCHESTRA,	
" WALTER DAMROSCH, Conductor;	
THE BRODSKY STRING QUARTET,	
THE MENDELSSOHN QUARTET CLUB (VOCAL),	
THE GERALDINE MORGAN STRING QUARTET,	
AND	
THE LINEFF RUSSIAN CHOIR AND OPERATIC COMPANY.	

As a special engagement the bureau takes pleasure in announcing Miss Eleanore Mayo as its latest additional attraction. This young lady has recently made what may be truthfully called a decided hit in her performances at Herrmann's Theatre.

A scrutiny of the above list of artists shows us

some of the leading instrumental and vocal performers of the United States at present living in this country. There is a list of eighteen leading sopranos, and of thirteen contraltos whose names are universally known. Eleven tenors of high rank; nine baritones and six bassos all of them prominent, close the list of vocalists.

We refer to the above list for a thorough analysis of the artists Mr. Margulies is at present managing. Every taste, every kind and character of work in the music line, beginning with church singing and cantata and oratorio singing, through the line of concert



CARNEGIE MUSIC HALL.

Where the Offices of Leon Margulies' Concert Bureau are Located.

singing, and festival and solos of all kinds, can find accommodation in this bureau.

In fact when we come to think of it Mr. Margulies can in an hour's notice arrange any kind of concert that may be wished in any community, whether it be with chorus and orchestra or a string quartet, piano recital or a mixed concert of soloists.

On the strength of this large array of names and the versatility of the artists Mr. Margulies contemplates the formation of some concert traveling companies to take the road in the spring. These will be organized with a judicious selection of artists to meet the tastes and requirements of the various communities, and the guarantee of the bureau itself is all that is necessary for local managers.

All the future movements and new engagements of the bureau will be found in these columns, and the present indications are that they will be numerous.

Emma Heckle's Latest Success.—Miss Emma Heckle, the soprano, sang in the recent production of the "Creation" at Ithaca, N. Y., with great success. The local critics state that she more than fulfilled all expectations. The following is taken from the "Journal":

The artistic simplicity of Miss Heckle's effort, her natural phrasing and utter disregard of meretricious effect, very justly excited the admiration of the audience. Judging from one or two instances in the music where relaxation was permissible to the artiste, Miss Heckle has in reserve great sweetness of voice not fully utilized in her effort last night.

Blumenberg Concert Company.

THE route of the Blumenberg Concert Company during the past two weeks embraced cities in New York State and Ohio. M. C. Baker, of Elmira, writes:

The Blumenberg Concert Company gave the third concert in the present course of the Elmira College School of Music to a crowded and enthusiastic house on Friday evening, December 8. Mrs. Ostberg and Mr. Blumenberg gave immense satisfaction. Mr. Henderson pleased with his beautiful though light voice. Mrs. Palicot did her best, but could not be judged with any degree of fairness, as her Pedalia piano failed to appear. Miss Beck was not liked—a heavy unmusical voice, seldom in tune, and showing no method. Mr. Elmore did most excellent work as accompanist. By changing contrabass this company would be first class.

Mrs. Ostberg is winning laurels in every city for her superb voice and broad style of delivery and the 'cello solos of Blumenberg are in every instance sufficient cause for encore demands.

The company performs to the choicest musical people of every community and has thus far done exceptionally well in its tour through New England and the Middle States.

The permanent address of the company is Louis Blumenberg, care of Wm. Knabe & Co., 148 Fifth avenue, New York city.

The First Performance of "Carmen."

THE career of George Bizet is one of the most striking instances in the history of music of a life of struggle and failure, followed by a death upon the very threshold of success. The sudden death of the young composer only a few months after the successful production of "Carmen" was sad enough in itself, but sadder still in view of the brilliant triumph which the opera afterward scored, a triumph in which he had no share. In speaking of Bizet one is constantly reminded of the fate of Keats. In the case of the musician at any rate it would possibly be an exaggeration to say that the cold reception given to his works was the actual cause of his death, but we may be pretty safe in supposing that the inevitable end was hastened by the rebuffs and disappointments which he experienced.

It would be hardly correct to say that Bizet died without having tasted the sweets of success. Neither of his two three act operas, "Les Pêcheurs de Perles" and "La Joie Fille de Perth," were actually failures. Musicians, indeed, recognized the remarkable promise which both works, especially the former, displayed, but the public gave them a cold reception. As for "Djamileh," a one act opera, which has lately been successfully performed in England, though it also did not win much general favor, it proved a veritable apple of discord to French connoisseurs. Wagner had never been a favorite in Paris, but in 1872, when the memory of his unlucky pamphlet "Eine Kapitulation" was still fresh, the feeling against him was perhaps stronger than at any other period. The merest suspicion of Teutonic influence was enough to put the critics on the qui vive. "Djamileh" is not what we should call Wagnerian in tendency nowadays, but it was thought very advanced in 1872.

The critics pounced upon it as a victim upon which to pour out the vials of their wrath. The amount of ill feeling and rancor which Bizet's innocent little opera stirred up is hardly credible. If "Tristan and Isolde" had suddenly been produced in their midst, the Parisian journalists could hardly have carried their insane chauvinism to a more ridiculous extent. These discussions of course brought Bizet's name before the musical world of Paris, but the general public after all cares very little for professional quarrels, and the amount of interest which the young composer's tendencies excited outside purely musical circles may be gauged by the fact that "Djamileh" only survived eleven performances. But it is by "Carmen" that Bizet has earned his world wide reputation, and his earlier works are chiefly interesting as steps in the ladder of his development. Now that everyone knows the opera by heart, it is worth while to glance back to that memorial evening, March 8, 1875, when "Carmen" first saw the light, and to trace if possible some of the causes which conducted to its almost inexplicable, as it seems to us, want of success.

First a word about the theatre and the class of audience which frequented it. Not even its warmest admirers would have described the Opéra Comique of that epoch as a "smart" theatre. From stalls to gallery the bourgeois element held undisputed sway. Everything connected with it was eminently respectable, but just a trifle dull. The Salle Favart, as its frequenters termed it, was in fact curiously like an old-fashioned theatre in some out-of-the-way

little German town, and the portly dames thronged in the boxes looked as if they were perfectly capable upon the smallest encouragement of producing "tattling" from the depths of mysterious reticules. An admirable audience from a paying point of view no doubt, but not quite the one to which a young composer would choose to offer the darling offspring of his genius, fresh from his brain and glowing with life and passion. Times are changed now, and such works as "Manon," "Lakme," "Werther" and "Carmen" itself have attracted a very different audience to the Opéra Comique. If we want to see the kind of house which turned such a cold shoulder on "Carmen" we must go to the Place du Châtelet, where the Opéra Comique has been located since the terrible fire of 1887, on a Sunday evening when they play "La Dame Blanche" or "Le Pré aux Clercs." Then the bourgeoisie turns out in full force, bringing with it the atmosphere of the back parlor in all its native purity. One is hardly surprised to find that an audience of this type found "Carmen" immoral. It is after all a far cry from the extremely proper heroines of Hérod and Boieldieu to the fascinating gypsy whom Mrs. Galli-Marié impersonated in

of his doubts as to its morality, had spared no expense in putting Bizet's work upon the stage. The charming orchestration won the hearts of the members of the band, and on the first night they played capitally; but the chorus was never at home in the music, and many of the most effective numbers, notably the chorus of cigarette girls in the first act, missed fire altogether. His principal singers too tried the unfortunate composer sorely, though in one instance Mrs. Galli-Marié's obstinacy finally led to the happiest results. Where the popular "Habañera" now stands, Bizet had originally written an air in six-eight time, graceful enough, but not particularly characteristic. This would not do at all for the singer. She wanted something which would make her first appearance effective—something which would enable her to grip her audience from the outset. The composer promised to do what he could for her. He produced in succession no fewer than thirteen different versions of "Carmen's" aria d'entrata. None of them, however, realized the prima donna's ideal. Bizet's imagination was exhausted, and the lady was as dissatisfied as ever. In despair he bethought him of an old Spanish air which had struck his fancy while he was looking through a collection of songs years before, when his ideas of "Carmen" were still undeveloped. With the aid of this melody he composed "Habañera," with which Mrs. Galli-Marié at last professed herself contented. Her instinct was quite right, for not only does the famous air express the character of the wayward gypsy in a nutshell, and put it before the audience in vivid colors at the outset of the piece, but it was one of the few numbers which was praised unreservedly by the critics at the first performance, and it still remains as popular as ever.

But perhaps the most powerful agent in the downfall of "Carmen" was the belief, which was current at the time, that Bizet was an advocate of the theories of Wagner. Of course no one who knew anything of "Tristan" or "Die Meistersinger" could seriously suppose this for an instant, but as a matter of fact Wagner's music was little known in Paris at that time. It was fourteen years since the disastrous production of "Tannhäuser" at the Grand Opéra, and no subsequent attempt (except Mr. Pasdeloup's performance of "Rienzi," which is hardly a typical work) had been made to place any of his works upon the French stage. Wagnerism, however, was a kind of parrot cry which was always raised when a young composer showed any inclination to swerve by a hair's breadth from the beaten track. I think that the best way of illustrating the feelings of the older school of musicians will be by appending translations of extracts from the articles which appeared in various prominent newspapers after the production of "Carmen." I have searched in vain for one really generous or appreciative notice.

Some critics shelter themselves behind ambiguities, or deal out half-hearted approbation in a timorous fashion, but not one seems to realize that he has assisted at the production of a work of the very first rank.

I will quote first from an article in "L'Art Musical," by Léon Escudier, a well-known critic, whose voice carried considerable weight at the time. His remarks upon Wagner refer of course to the incredibly foolish pamphlet, "Eine Kapitulation," which the German composer published soon after the conclusion of the Franco-Prussian War, and which probably did more to exclude his music from France than all his theories put together.

"The music of the future has been a standing joke for some years, and it is high time that we heard the last of it. The leader of the school, since school it must be called, Richard Wagner, has been banished from our theatres and concert rooms. Had it not been for the war, which gave this gentleman an opportunity of making his opinion of us public, we might even now be at the mercy of his braying German trumpets, to the destruction of all real music. Happily no one dares now give public expression to any enthusiasm for such eccentricities. * * * But Mr. Wagner has sown much baneful seed, which it is important should be hindered from reaching maturity.

"This seed may be traced in the works of some young composers whose first attempts have been overpraised, and who consequently believe themselves called upon to demolish everything that the great masters have built up. Rossini, according to them, could do nothing but string together cavatinas, Donizetti cabalettas and Auber ballads. * * * These remarks apply particularly to M. Bizet. Let us discuss his "Carmen." This work is by no means without merit. The hand of a musician who knows his business thoroughly is plainly seen in it. But it is all head and no heart. Here and there we find a sort of vigor



BLUMENBERG, CELLIST.

which looks like inspiration, but after all it leaves us cold. The fact is that M. Bizet calculates his effects too nicely. He seems unable to let his melodies speak for themselves, and goes out of his way to distract our attention from them by means of incongruous accompaniments. When he finds a pearl, he smothers it in the setting. No one can deny that the work is scholarly. There are charming details, too, in the score, but lost in confused masses of harmony, which may possibly be clever, but which certainly hinder the ear from following the melody. There was far more freedom and nature in "Les Pêcheurs" and "La Jolie Fille de Perth," and greater lucidity of thought. In "Carmen" the composer has made up his mind to show us how learned he is, with the result that he is often dull and obscure. He makes a point of never finishing his phrases till the ear grows weary of waiting for the cadence which never comes. Were he to trust to his inspiration he would be a popular favorite at once, but he takes particular pains to be long winded and tiresome.

"The orchestral movements, which have no direct bearing upon the story, were much applauded. And the highly colored ballet music, which is cleverly scored, was also received with favor. Of the vocal numbers, we may mention a Havanesse song and chorus in the first act, the Toreador's song in the second—a spirited though rather commonplace air, which was admirably sung by Mr. Bouhy—and in the third act a trio and a graceful romance for Miss Chapuis. Further than this we cannot go; indeed we are not sure that in noticing these numbers we have not been over generous to Mr. Bizet. We will conclude with a few words about the libretto.

"Messrs. Meilhac and Halévy, whose names, as a rule, are synonymous with success, have not been so fortunate as usual. Their piece is indeed admirably constructed, but the characters, or at any rate the two principal ones, are terribly unsympathetic. As a matter of fact, Mérimée's novel is impossible upon the stage. The gypsy girl, whose liaisons form the subject of the story, is an odious creature at best, and Mrs. Galli-Marié accentuates the least attractive side of her character. The actress's gestures are a very incarnation of vice, and there is something licentious even in the tones of her voice. If this is what is known as dramatic realism we pity Mrs. Galli-Marié for having to undertake such a part. We will not dilate any further upon 'Carmen' or her lover. The woman leaves the embraces of a soldier for those of a bull fighter, and the soldier kills the woman. That is the piece in a nutshell. We spare our readers the details."

After this outburst of critical fury the remarks of Mr. François Oswald in "Le Gaulois" sound almost complimentary:

"When 'Djamileh' had finished its brief career Mr. Bizet replied to a friend who reproached him with his Wagnerian tendencies, 'I wrote my opera for the twenty people in Paris who are capable of understanding it.' I observe with pleasure the change which has come over the young composer. In 'Carmen' he has made the most meritorious efforts to be comprehensible, but unluckily has only partially succeeded. Mr. Bizet belongs to the school of 'civet sans livrée.' He replaces the natural flow of melody which we enjoy in the works of Auber and Adam by the thousand and one resources of erudition. Let us in justice admit, however, that, considering the scarcity of singers nowadays, it is not surprising that composers should rely principally upon instrumental effects. Mr. Bizet, like so many of his contemporaries, is inclined to give the melody to the orchestra, and the accompaniment to the voice. No doubt as a symphonist he looks upon the theatre as a pis-aller, and only condescends to enjoy it because it is open every night, and the public has got into the way of attending it. Let us hope, however, that last night's experiences will convince Mr. Bizet of the folly of his ways. Let him stick close to melody, for that is what the public loves above all."

Some extracts from Mr. Oscar Comettant's article in "Le Siècle" may also amuse, if they do not instruct:

"Such a libretto as this could hardly be expected to inspire a musician. It could hardly be treated as an opéra bouffe, still less as a serious opera. It is pure sensuality, and I doubt if anyone but Rossini, with his marvelous flow of spontaneous melody, could be found to set it aright. Certainly no one will accuse Mr. Bizet of melodic prodigality, nor is this the only difference between him and the great Italian master. It is useless to try and express 'Carmen's' erotic fury by ingenious orchestration; melody is the only thing which can realize Messrs. Meilhac and Halévy's brutally realistic characters. I do not mean to say that there are not what are called themes in Mr. Bizet's music. Unfortunately, as a rule, they are anything but original, and they lack distinction, which surprises me in the composer of 'Djamileh.' * * * There is no unity of style in 'Carmen,' but its greatest fault is that it is not dramatic. * * * Mr. Bizet has learned everything that can be taught; but he has a great deal still to find out which no one can ever teach him. He thinks too much and does not feel enough, and his inspirations, even when most happy, lack sincerity and truth, two qualities which are worth all the erudition in the world."

It was eight years before Paris could be brought to re-

alize the greatness of "Carmen," and long before then Bizet's opera had become an established favorite in Germany, England and America. It is very much to our credit, unmusical though we be, that from the first we appreciated 'Carmen' at its proper value. But even those triumphs abroad came too late for the composer to enjoy them. Only three months after its original production Bizet died suddenly at Bougival—so suddenly, indeed, as to give rise to rumors of suicide. Whether they were true or not, it is certain that even his most intimate friends were not allowed to see his body before the funeral. The mystery of his death was enhanced by one of those curious occurrences, which as Mr. Kipling says, have never been quite explained. "Carmen" was being performed at the Opéra Comique. The third act was in full swing, and Mrs. Galli-Marié was singing the wonderful song in which the heroine reads the prediction of her own death in the cards. Suddenly she was seized by an unaccountable terror; her heart seemed to cease beating; her voice shook, and it was with difficulty she could pronounce the fateful words, "La mort." Mastering herself with an effort, she finished the scene, but fainted on reaching the wings. The next morning she heard of Bizet's death.

The sad news threw a gloom over all Paris, and the composer's funeral was attended by many artistic and musical celebrities. But nothing could galvanize "Carmen" into a success, and after fifty performances it was withdrawn. The revival in 1883 was a brilliant triumph, and for the last ten years "Carmen" has been one of the most solid successes of the Opéra Comique. Miss Calvé's assumption of the title rôle, which we may hope to have an opportunity of seeing this summer at Covent Garden, has still further increased the popularity of Bizet's opera, so that at the present moment it may safely be pronounced second to none in general favor.—R. A. Streatfeild, in "The New Quarterly Musical Review."

Nikisch to Steinway.

A MORE interesting individuality than Arthur Nikisch has never visited the United States. Everything impinging upon his career in Hungary is watched with the keenest scrutiny by the musical world here and



the vast number of people with whom Mr. Nikisch came in contact during the days that he was the conductor of the Boston Symphony Orchestra.

It isn't generally known that Mr. Nikisch is the possessor of an American article that is a lively reminder of the high degree of taste that has been developed in the line of musical instruments in the United States. The following letter will explain what this is:

BOSTON, April 29, 1893.

Messrs. Steinway & Sons:
During the four years of my career in America as conductor of the Boston Symphony Orchestra, I have had for my private use one of your splendid grand pianos.

I desire to express to you frankly my admiration of the noble singing and wonderfully sympathetic tone quality of your pianos, combined with an extraordinary volume of tone, enabling the pianist to produce the most beautiful tonal effects, with orchestra.

You are aware, my dear Mr. Steinway, that I have been appointed director of the Royal Opera at Buda Pesth, and that I am preparing to leave America in order to assume the duties of my new position. Such being the case, I would like to purchase one of your style "C" parlor grands in ebonized case, the instrument to be shipped to me during next July to my residence in Buda Pesth, Hungary. The question of price and the selection of the piano I leave entirely in your hands. In taking one of your grands to Europe I am conscious of the fact that I would possess the best piano at present made, an instrument that will wear well and withstand the effect of any climate.

With assurances of the highest consideration, believe me,
Very sincerely yours, ARTHUR NIKISCH.

Mr. Klauser to Lecture.—Mr. Julius Klauser, author of the "Septonate," will give a series of five lectures at the Metropolitan College of Music, 21 East Fourteenth street, December 27, 29, 30 and January 2-4. In these lectures he will give a complete exposition of his system. He will also give private and class lessons in his system between December 26 and January 6.

San Francisco.

SAN FRANCISCO, December 1, 1893.

THE regular semi-monthly Symphony Concert was given to the usual full attendance this afternoon. The weather was damp, and the amount of preliminary scraping of fiddle strings to get them into tune was enough to delight an audience of Persian Shahs. No specimen of that kind of hearer being present, this part of the concert was not applauded, everything else was, however, quite heartily.

We heard Saint-Saëns' "Algerian Suite" (op. 60) so well played that Mr. Fritz Tobin, our peerless trombonist, fell off his perch in the midst thereof, but recovered himself with no further damage than a blush as red as his pompadour.

Albert's orchestral arrangement of Bach's great G minor fugue was another treat. It is not very familiar here. I do not remember hearing it publicly played in this city before, except as a piano solo years ago. This version to-day was very delightfully played.

The Gade symphony in C, which poor old Herold used to give us in Platt's Hall, closed the concert. The most enjoyable part of this work I think is the beautiful andantino in F, which to my mind is the loveliest thing Gade ever wrote.

The vocal element in to-day's concert was furnished by Mr. Wm. H. Keith, who sang Massenet's "Vision Fugitive" from "Herodiade" with orchestral accompaniment so well that it was remanded and repeated. Mr. Keith is a San Franciscan, formerly a church tenor, who has recently returned from European study, and seems to have made good use of his time. He has been under the tuition, in Paris, of Sbriglia and Giraudet. Mr. Keith gave his "first concert in America" at the Metropolitan Hall on November 21, which other engagements prevented my attending. I believe he is only visiting his old home and intends going abroad again.

The previous Symphony concert on November 15 was noticeable for the performance of Tschaikowsky's Fifth symphony, "In Memoriam" of its lamented author. What a bereavement to the musical world was that man's untimely taking off! Who can write a better symphony than his Fifth? I was not brought up on symphonic diet, at least exclusively, and may not be an expert regarding that sort of pabulum, but I'd rather get my teeth into that one than any I know of. It is so meaty, so toothsome, leaves such a delicious taste in the mouth that I for One consider it the best thing that ever came out of all the Russias.

Mr. Louis Heine played "Kol Nidrei," Bruch's arrangement for cello, in his usually masterly manner, "by request." Mr. L. Crepaux was advertised to sing "Martyr's Centenaire," whatever that may be. We are still ignorant, for the gentleman was "too indisposed" to sing it. A Jewish friend of mine confided his suspicion that Mr. Crepaux was "scart."

The program opened with Massenet's "Erinnyses," with a cello solo by Heine.

The next concert is announced for December 15, when Mr. Sigmond Beel will play Beethoven's violin concerto, and do it well. Subscriptions are solicited for a new series of these charming and now almost indispensable entertainments.

Last Saturday afternoon that sterling violinist Mr. Giulio Minetti gave a concert at Golden Gate Hall under the management of Mr. Philip Hastings, who composes songs when he is not "managing." Minetti presented an admirable program.

A string quintet gave Bazini's prize composition and a couple of Boccherini's works. Mrs. Virginia Ferrari sang several numbers, including a song of Minetti's, and the latter closed the concert with G. B. Viotti's Twenty-fourth concerto, first movement and cadenza.

The Philharmonic Society, under the direction of Hermann Brandt, gave the second concert of its fifteenth season at Metropolitan Hall on the 29th. I received tickets by mail, but being out of town that evening I missed the pleasure of their music, much to my regret.

The features of the program were the singing of a couple of Meyerbeer's cavatinas by Miss Amalia B. Rippe (first appearance here) and the playing by Mr. Otto Bendix of "Liszt's" Midsummer Night's Dream and a Chopin nocturne in D flat. The orchestral numbers contained no symphony.

I have received from Prof. R. A. Lucchesi seats for a "serata musicale," to be given in Kohler & Chase's Hall, December 6.

The program is attractive, and contains a Beethoven trio in E flat, three piano solos and a concerto for piano and orchestra, by Pirani, to be played by Mr. Lonochesi, the orchestral part on a second piano by Miss Blanche Bates.

Emilia Tojetti will sing, "After," "Un Sogno," "Shed no tear" and "Elegy," four unpublished songs of Lucchesi's. Mr. D. Ward will sing King's "Israfal." Mr. F. Strebinger, the violinist, and Mr. F. Meyer, the cellist, will also assist. Mr. Lucchesi has been a resident of San Francisco for twenty years, and is, I believe, the correspondent of a prominent Italian journal of music. Our climate seems to agree with Mr. Lucchesi, for his youthful freshness seems almost perennial, bidding defiance to

"The wreckful siege of battering days."

Preparations for the Mid-Winter Fair are going on with the utmost enthusiasm. No one now seems to doubt the complete success of the venture.

So many concerts and entertainments are given in its behalf that I can't keep track of them all. A big one occurs to-night, when 400 people are implicated. The work goes on so rapidly that the opening will be on time, January 1, 1894.

HENRY M. BOSWORTH.

Alice Mandelick.—Miss Alice Mandelick made a very favorable impression at the recent concert of the Orpheus Society, Buffalo.

A Lambert Concert.—Mr. Alexander Lambert will give a concert at the New York College of Music on Thursday evening, December 21. The Haydn String Quartet (Messrs. D. Mannes, Victor Kuzdo, Van Praag and Hans Kronold) will assist. Mr. Gallico will play his new piano quintet.

Vocal Specialists of New York City.

ACHILLE ERRANI.

ONE of the most highly esteemed and at the same time most genial gentlemen in the musical profession of this city is Mr. Achille Errani, the well known and deservedly successful maestro di bel canto. Mr. Errani came to this city nearly twenty-five years ago with Max Maretzky, under whom he had been singing first tenor parts in Vienna. These two gentlemen were at that time, as they are up to this day, the most intimate of friends, and it was through the influence and recommendation of Max Maretzky that Mr. Errani made his débüt in this country as "Alfredo" in "Traviata," together with Adelina Patti when she sang "Violetta" for the first time in public at Philadelphia under the management of Maurice Strakosch and Ullmann. When Mr. Errani—who is a pupil of Vaccaj, the famous composer of "Romeo and Julietta," and with whom he lived and studied when Vaccaj was the director of the Milan Conservatory of Music—gave up his very successful career as a public singer, it was again Maretzky who came forward and helped him in establishing himself as a teacher of the vocal art. In this latter Mr. Errani has gained a reputation second to none in this country. Among his pupils, who number by the hundred and who take up all his available time from morning till evening, we may mention Minnie Hauk, who received from him her entire vocal training; Durand, the celebrated prima donna; Miss Bonheur, a contralto who created in Italy the great rôles of "Ortrud" and "Fides," both of which she sang with the greatest success at Bologna and Rome; Miss Emma Thursby, who studied with Mr. Errani for three or four years; Mrs. Blanche Stone-Barton; Miss Agnes Huntington, and others too numerous to mention. Mr. Errani, though one of the most popular of men, is very unassuming and modest in manner. He loves America, his adopted country, as well



Achille Errani.

as Italy, his native country, on account of the many friends and admirers he has found here, and is proud of calling himself an American citizen.

FLORENZA D'ARONA.

Florenza d'Arona was born in Pittsfield, Mass., and belongs on her father's side to the old Knickerbocker Roosevelt family, and on her mother's side to the English nobility. The Hon. Elizabeth de Gremley (her mother) had long been pupil of the great Lamperti, and was an artist of renown. When an infant, Mrs. Florenza d'Arona was taken to Europe and made her first appearance when only five years old in an operetta at the Edinburgh Opera House, Scotland. At six she began her piano studies with Sterndale Bennett, and when only twelve sang and played at the Crystal Palace concerts, in London, with her mother and Sims Reeves, with orchestral accompaniment led by Sir Michael da Costa. The following is a notice of her appearance copied from the London "Times" (one of many in her possession):

Two piano solos of Thalberg and Liszt were rendered by Mrs. De Gremley's little daughter, who, though scarcely twelve years old, showed a marvelous conception and command of the instrument, but our chief interest lay in her extraordinary vocal abilities. We have never heard in one so young a contralto voice of such mature development, such perfect intonation and such volume. It is clear and resonant throughout, being especially full in the lower register, and we earnestly hope it will receive the care its beauty merits. The child received an ovation.

Soon afterward she was heard by Ida Guillies, who was bewitched with her voice and succeeded after much effort in securing the child for Corris' English Opera Company, where she appeared all through Great Britain and Ireland. Her mother then took Florenza d'Arona to Italy and placed her with her own old master, Francesco Lamperti, receiving special favors from him for a course of study for her

daughter, who, speaking three languages, became his interpreter and accompanist, where she was in hourly communion with some of the greatest celebrities of the day, which in itself was an education. When sufficiently advanced her father sent for her to take the solo contract position in Henry Ward Beecher's church, Brooklyn, which she filled at a salary of \$600, leaving it for Holy Trinity, N. Y., for a salary of \$1,000.

In the meantime she married and sang under her married name of Davidson at the Philharmonic, and all the promi-



Florenza d'Arona.

nent concerts given at Booth's Theatre, Steinway Hall and the Academy of Music, and in Grand English Opera with the Clara Louise Kellogg Company, making her first appearance as the "Gypsy Queen" in the "Bohemian Girl," at the Globe Theatre, Boston, February 16, 1875. Max Strakosch, hearing her in Chicago, urged her to return to Europe for the Italian stage, offering to advance the necessary funds, which she declined, but being offered the position in the American church in Paris, she accepted it and went to Paris, pursuing her studies with Delle Sedie and Pauline Viardot. After two years Mrs. Florenza d'Arona was on the point of signing a contract for the Théâtre des Italiens, when she suddenly concluded to go back to Italy and Lamperti, and started the next day.

When ready for her débüt she still continued her studies, returning to Lamperti after every engagement she made.

After great success in the opera of "Faust" in Barletta, Mrs. Florenza d'Arona was immediately engaged for the rôles of "Orsini" in "Lucrezia," and "Azucena," in "Il Trovatore," when she created such a furore that on leaving for her next engagement at the Malibran in Venice, Lamperti handed her a diploma with this statement: "It is not likely you will ever teach, but if you do you will be the greatest teacher in your country." After filling engagements for three years in all the principal opera houses of Italy, Mrs. Florenza d'Arona was engaged for Paris, singing the operas of "Mignon" and "Favorita," and at many



Alberto Laurence.

concerts at the Salle Iraide, Salle Hertz and Trocadero with instantaneous success.

She was afterward engaged for Covent Garden, London, and sang at the Floral and Albert Hall concerts, and returning to this country was engaged by Leopold Damrosch for the Symphony concerts and subsequently for the Fabbri Grand Italian Opera Company. She sang the rôle of "Carmen" in three different languages, and appeared in fifteen operas of her répertoire of thirty-two in all the principal cities of the United States. Florenza d'Arona was then

specially engaged to sing "Azucena" in "Il Trovatore," "Chimes of Normandy" and "Il Barbier" with the tenor Brignoli at Washington, Baltimore, Chicago and Boston, and then signed a ten months' contract with the Havana and Mexican Grand Italian Opera Company under the direct supervision of the Mexican Government.

Florenza d'Arona's success and the enthusiasm of the Cuban and Mexican public were equal to any Italian audience. The conventional bouquet gave place to gifts of costly elegance. Living doves were thrown at her feet upon the stage and her efforts were greeted with showers of tiny flowers. Mrs. Florenza d'Arona was next engaged for the season of 1886 in London, after which engagement, for family reasons, she retired from the stage, accepting the position left vacant by Miss Fenne in Dr. Parkhurst's church at a salary of \$1,000, and now devotes herself entirely to teaching. Her success as a teacher even excels her success as an artist, her pupils occupying prominent positions on the operatic and concert stages in Europe and America.

Her recent contributions to THE MUSICAL COURIER have aroused great interest all over the country.

ALBERTO LAURENCE.

With pleasure we present to our readers the portrait of Alberto Laurence, the sterling master of singing and the doughty opponent of humbug in art. A brief talk with Professor Laurence will soon convince one of his intense earnestness, his love of his art and his broad catholic views on many subjects. Although an Englishman by birth he is an American by residence, having made this country his home for more than twenty years. He commenced to sing at a very early age as a choir boy in a London church, and for five years had the benefit of tuition from the best masters, becoming celebrated for proficiency in church singing and oratorio. When he was a little off twenty-one he



Mrs. Ogden Crane.

was sent to Italy to finish his musical education, studying for the opera under Bartolomeo Proti at the Royal Conservatory of Milan. At the same school he studied pantomime under D'Amore, dramatic effects under Allemano Morelli and tragedy under the great Tomaso Salvini.

The great success which Professor Laurence had achieved on the operatic stage brought him so many applications to give lessons that he determined to withdraw, even in the height of his fame, from active professional life and settle in New York as teacher of the higher branches of the lyric drama, in which he has been wonderfully successful in turning out clever pupils. One of the best illustrations of his invaluable knowledge of the proper treatment of the voice was his success about a year ago in restoring to the favorite tenor, Mr. Wm. Castle, the original freshness and beauty of tone.

Just before his departure for Philadelphia, where he was engaged to appear in the American Opera Company, at the Grand Opera House, Mr. Castle took twenty-nine lessons from Professor Laurence, the result of which was to bring his voice back again to its original mellowness and purity, and even perceptibly increase its volume of tone. Besides Mr. Castle, Professor Laurence numbers among his pupils scores of other successful professional artists. He also has quite a number of pupils at present who give great promise of distinguishing themselves on the lyric stage. Professor Laurence is one of New York's most respected as well as successful teachers of il bel canto.

His career has been an honored one on and off the boards.

MRS. OGDEN CRANE.

Mrs. Ogden Crane, of whom we present in this issue an excellent likeness, is one of New York's best known and most successful vocal teachers. She was born in Brooklyn, of American parentage, and began her musical career at the early age of thirteen, filling the position of solo soprano

at the Bedford Avenue Baptist Church, Brooklyn. She sang there five years, and during that time commenced study with Mr. Antonio Barili, having been encouraged to do so by Mrs. Parepa-Rosa, with whom she sang at the jubilee given in Brooklyn under the leadership of Dr. Damrosch. She sang the "Star Spangled Banner," in which her high C was heard above a chorus of over 200 voices.

She resigned from that church to fill the same position in St. Ann's Episcopal Church, the largest in Brooklyn, noted for its fine musical services. From there she filled similar positions in prominent churches and has been for five years solo soprano in St. James' Methodist Episcopal Church, Madison avenue and 126th street.

In oratorio Mrs. Crane has been heard in most of our leading cities in "The Messiah," "Samson," "Creation," &c. She possesses a rich dramatic soprano of large range and fine tone, which is heard to advantage in the Italian arias of her repertory.

Her method is the pure Italian (her own voice having been placed by her first teacher, Barili, with whom she studied five years), and, as she claims, is the only method for preserving the voice.

Her success as a teacher is the result of her own conscientious work and excellence, as is clearly shown by the way her pupils' voices are developed, in addition to the encomiums pronounced upon her by musical authorities and the flattering opinions of newspaper critics. It may be well doubted if greater encomiums have ever been given to singer or teacher of wholly American antecedents. The secret of Mrs. Ogden Crane's success with her pupils is her congenial nature and affection, earnestness and devotion toward "her girls," as she calls them. Among her pupils in the profession at the present time are:

Grace Evangeline Teats, New York, contralto, Latheran Church, 124th street; Louise Watters, soprano, Lutheran Church, 19th street; Cecilia Way Niles, soprano, Lutheran Church, Twenty-first street, near Fifth avenue; Terese Pierson, soprano, Rutgers Street Catholic Church; Hattie Diamant, soprano in the New York Synagogue; Edith Moss, soprano of Episcopal church, Rutherford, N. J.; Ida Coggeshall, contralto, Baptist church, St. Ann's avenue; Edith Butler, soprano, Baptist church, St. Ann's avenue; Lilla Moore, soprano, Episcopal church, Bayonne; Blanche Harrison, soprano, Presbyterian church, Bayonne, and Blanche Trevey Blauth, Minnie Hollis, Louise Mundell, Lavina Sutcliffe, Mrs. Geo. Musson, occupying solo positions in prominent Brooklyn churches.

Others of her pupils in the profession are:

Roma Davée Hurtit, Mrs. T. Evans Greene, Sadie Niles, Julia Stilling Emily Jenkins, Jeanie Hall Wade, Gertrude Tobb, Mrs. Geo. Musson, Mr. George Washbourne Morgan, baritone, singing at Zion and St. Timothy's Church, Fifty-seventh street, West; also Ida Letson Morgan, soprano; Elsie Mitchell, soprano; Amy McKnight, soprano; Mamie McKnight, soprano; Jennie Todd, contralto; Mrs. Emily Freeburn, contralto; Rhoda McLellan, soprano; Hattie Topping, soprano; Mary De Yoe, soprano; Mrs. Crossley, soprano; Julie Underhill, soprano; Grace Keller, contralto; Kate Rafter, contralto; Sylvia Rafter, soprano; Mrs. Perrin, contralto; Mrs. Judge Noonan, soprano; Mrs. Pantaenus, soprano; Sadie Schwarensaki, Nettie Richards, Mattie Richards, Margaret Freme, Miss Graham, Mrs. Decker, Mrs. Miller, Lillie Stratton, Ella Osborne and others too numerous to mention.

Mrs. Crane is very energetic and has established a society composed of her present and former pupils under the name of the "Ogden Club," having a membership of about 150 under her direction and leadership for sight reading



ANNA LANKOW.

and chorus work, &c. The club gives a musicale the last Monday evening of every month. Mrs. Crane's studio is at Chickering Hall, room 6.

ANNA LANKOW.

This admirable artist and wholly estimable lady sings, as our German friends would say, "by the grace of God." Anna Lankow is that rare combination, a musician singer, her musicianship being remarkable, and of her interpretation of the lied much need not be said here. Her audience could testify to the poetic fervor and artistic sincerity with which she interprets the master compositions in this scarcely appreciated form. Mrs. Lankow has done most serious work as a teacher, in addition to her concert singing. She has the noble enthusiasm of the missionary, as her pupils well know, and she infuses into her teaching all the experience, temperament and talent with which nature has gifted her. Mrs. Lankow has sung with marked success

in all the large cities of the country, and notably in many musical festivals, wherein her noble, sonorous contralto and artistic and strong dramatic method won for her instant praise and recognition. Her present season is one of extraordinary success in point of engagements for instruction, and indicates the high appreciation in which she is held as a teacher and artist.

EMELIA BENIC SERRANO.

Emelia Benic Serrano is a native of Vienna, where she received an education befitting her sex and station. Her father died when she was scarcely seven years old, but her mother, recognizing her decided vocation for music, placed her under the direction of Professor Simm (professor of singing at the Conservatory at Prague), and when she had completed her course of instruction under that excellent teacher she perfected her studies as a pupil with Lewy



MRS. SERRANO.

Richard, the best teacher in Vienna. In order to acquire a thorough knowledge of the Italian school the young girl then proceeded to Italy, where she had the benefit of the advice and superintendence of the great maestro Bora.

Her first public appearance was in concert with Prof. Lewy Richard, and her talents won speedy recognition and led to a proposition from the German impresario Berger. Under his management she made her début at Kiew, singing in Russian the part of "Marguerite" in Gounod's "Faust," and the soprano part in Glinka's "Life for the Czar," and numerous others, with such success that it may be said that she was the support of the company for the six months during which the season lasted. Her début in Moscow was made as "Marguerite" in "Faust," and the contract was renewed for two years longer, during which she sang in St. Petersburg, Moscow, Kiew and Odessa in all the principal parts of her répertoire.

After this absence from her native land she returned to Vienna, and became the prima donna of the German Opera Company, at the Ring Theatre, where she had great success. From Vienna she went to Milan and made her Italian début in Brescia as "Marta," singing thereafter at Turin, Lecce, Florence, Genoa, Venice, Cagliari, Catania, Bergamo, &c. Her next engagement was for Lima, in Peru, and here she won the first of her brilliant series of South American triumphs. Her Peruvian season being finished satisfactorily she returned to Italy, where she was not permitted to take much repose, as she was called upon to appear at the festival season at Bergamo, where she sang the rôle of "Catherine" in Meyerbeer's "Star of the North." The next voyage of this enterprising and accomplished lady was to Central America, and at Bogota, the capital of Colombia, she became her own manager, and in this capacity she displayed admirable judgment and courage in producing the "Florinda" of the Colombian maestro José M. Ponce de Leon with splendid success. Not content with the honor and glory of thus founding national opera, she founded the Conservatory of St. Cecilia in that city, and had more than sixty pupils of both sexes. About this time there was much talk of the grand festivals which were to be celebrated at Caracas in honor of the centenary of the liberator Simon Bolivar, and thither she went with a view of assisting at the ceremonies as a mere spectator and listener. But her reputation had preceded her, and she could not refuse to comply with the urgent appeals made to her by the public of Caracas and her own friends. She therefore organized a series of concerts with the co-operation of Mr. Carlos A. Serrano, the pianist, and the violin virtuoso Mr. Ramon Osario.

The performances were highly successful, and the press was unanimous in its eulogies. Invitations to other cities were extended and accepted, and concerts given in Valencia, Puerto Cabello, Maracaibo and Curaçao. In all these cities the result was extraordinarily successful, both artistically and financially. She went from triumph to triumph, greeted everywhere with the enthusiasm which the Latin races always display in the cause or in the honor of art. Among other tokens of the high appreciation in which Emelia Benic Serrano is held among the musical circles of South America we may mention the waltz song "La

Benic," written in her honor and dedicated to her by the Colombian composer, José M. Ponce de Leon.

The climate of the Spanish Main, however, is trying and did not agree with her health. She therefore decided to come to the United States with her husband, for she married the companion of her concert tour, Mr. C. A. Serrano, in Caracas, and arrived in this city on May 8, 1884.

MR. SERRANO.

Mr. Serrano was born in the City of Mexico. He received his first lessons from his cousin, Miss E. Serrano, and afterward studied under the well-known maestro Mr. Morales, then director of the National Conservatory of Music, and Mr. D. Antonietto Foschini. Later he visited Paris, where he completed his piano studies under the great Sigismund Thalberg, of whom he was a favorite pupil.

On his return to his native country Mr. Serrano was appointed director of the "Orfeón Popular" (male chorus) of the Conservatory of Mexico, then composed of 500 voices. His success was so great that he was named professor of the "Sociedad Filarmónica Mexicana," and later was appointed leader of the choruses for the grand opera in the Gran Teatro Nacional in the city of Mexico, of which the great artists E. Tamberlik and A. Peralta were the leading artists.

In 1873, when Mr. Serrano was just nineteen years of age, he was appointed leader of the orchestra of the Italian Opera Company, of which the famous artists Maria Palmieri and Egisto Petrelli were the principals. After the close of the season he decided to revisit Europe, where he was employed successfully as orchestra leader, pianist and choral director, three departments of his art in which he is equally able. He appeared in several concerts at the Salon Erard in Paris, where he achieved unqualified success as a solo pianist. From France Mr. Serrano went to Italy, in the cities of which he everywhere met with success, being honored with nominations as honorary member of different musical societies, among which was the Saint Cecilia of Rome. He also visited Spain and from thence sailed to Cuba, where, after having given concerts at the Tacon Theatre, he was pronounced to be the only pianist who, after Gottschalk, had created such enthusiasm in Havana. From Cuba Mr. Serrano went to the republic of San Domingo, where he was received with equal enthusiasm. There he composed a march which he called "Salud, República Dominicana," which was produced at the concert given under his direction at the great salon of the Palacio Nacional. It created such genuine enthusiasm that it was adopted as the national air of the republic.

Nearly all the republics of South and Central America were visited by Mr. Serrano, in each of which he received flattering notices from the critics and dilettante, which cannot be referred to in detail. Mr. Serrano, since he became a resident of the United States some years ago, has been musical director of the Milan Italian Opera Company, the Musin Grand Concert Company and others, in all of which he has acquitted himself with great satisfaction to the public and honor to himself. Both Ovide Musin and Constantin Sternberg have dedicated original compositions to Mr. Serrano, the latter a "Historiette Musicale," op. 50, No. 2, and the former a berceuse for violin and piano inscribed "À



C. A. SERRANO.

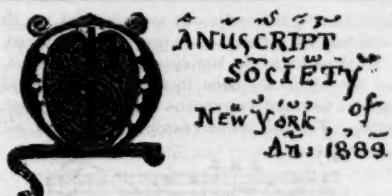
mon cher Carlos Serrano à bon souvenir de bonne amitié."

Mr. Serrano, during his tour of the Western States as operatic director, concluded that the United States was a good place in which to purchase real estate, and made an investment in some valuable lots in the new and growing city of Kearney, Neb.

Among the many pupils of Mr. and Mrs. Serrano who have achieved an American reputation may be mentioned the name of Ida Klein.

Their scrap book is a curiosity, containing as it does numberless commendatory press notices in Spanish, French, Italian, German and English. Every appearance of Mrs. Serrano has inevitably called forth warm praise from the best critical sources on both continents.

On Mr. Serrano's many excellencies as a composer, conductor, pianist and teacher it is superfluous to dwell. The Serrano studio is at 323 East Fourteenth street.



WITH its first public concert of this season on Tuesday evening of last week at Chickering Hall, the Manuscript Society undoubtedly entered upon a new and highly propitious era in its useful and honorable career. The novel feature which constituted this decided change for the better consisted of the Symphony Orchestra of New York, Walter Damrosch conductor, this most excellent organization interpreting all the orchestral works on the program. Heretofore the society engaged what is vulgarly known as a "scrub" orchestra, and the composers

portion of their means and influence toward furthering the interests of American musical composition.

Eight works, all orchestral but one, made up the program. An overture, "The Annunciation," by Charles Crozat Converse, of Erie, Pa., was a trifle sombre and heavy, considering the subject chosen; but it showed no little ability. Eduard Marzo's prelude, "Sunrise," proved to be a substantial piece of writing, containing many glimpses of originality. The "Serenade," by C. Whitney Coombs, for tenor, violin, 'cello and piano, was heard to much better advantage at the previous private meeting, when S. Fischer Miller did the singing. Still, H. B. Brockett did not sing it badly, though his pronunciation of the words was very indistinct. The violin, 'cello and piano parts were played respectively by Jan Koert, Rudolf Nagel and the composer. It is a dainty bit of composition, full of warmth and sentiment. It should be called a tenor solo, with violin and 'cello obligato; for, although these instruments have as much to do as the singer, the voice always outranks the instrument in every composition where both are used. Two movements of an orchestral suite by Max Muehlert, of Brooklyn, showed that young gentleman possessed of abundant talent. The rest of the suite would have been welcome had there been room on the program.

Mrs. Clara Poole-King's rich voice came out finely in a song, "Rappelle-Toi," by Ethelbert Nevin, of Boston, with accompaniment of strings, four horns and a harp. The work takes high rank. Mr. Nevin, though a young man, is widely known by his compositions. Mrs. H. H. A. Beach, also of Boston, was represented by an orchestral sketch, "Bal Masqué," which, being to all intents and purposes a waltz, set the saltatorial nerves of the young people in the audience right on edge. A "Moorish Serenade," by Reginald De Koven, for baritone and orchestra, was artistically sung by George W. Fergusson, who

Charles Crozat Converse.

conducted their own works, whether they had ever had experience as conductors or not. The idea of letting the public see the composers was a worthy one, but most of the works were little short of murdered. Things were very different the other night when Damrosch wielded the baton. His men played with as much precision and enthusiasm as they do in the interpretation of the old masters in the concerts at Music Hall.

Whether Damrosch has any faith or not in the future of the American composer he certainly brought out the merits of seven creditable works in a manner that never would

Ethelbert Nevin.

have been possible under the society's former plan. And the composers were not ignored either, for those of them who were present were called to the stage to bow their acknowledgments. It was an occasion of moment, and the musical prophet could readily foresee that the day is not far off when the American composer will be recognized, encouraged, assisted and finally come off more than conqueror. The very men who to-day with their vast wealth and high social position are supporting grand opera in German, Italian and French will soon come to themselves, rub the sand out of their eyes, and give at least a small

John Jacob Astor has the distinction of being the only life member. It is a positive wonder that other rich men do not come forward and help support this unique organization, following Mr. Astor's generous example. A. F. A.

Alberto Jonas.—Alberto Jonas, the Spanish pianist, who made such a successful début at Damrosch's popular concerts has been engaged for two recitals, which will be given shortly after New Year.

The Lavins.—Mr. and Mrs. Wm. J. Lavin, who have devoted the past two years to study with Vanuccini, have completed their studies with that master and are now in Berlin. They have been engaged by Lago for the St. Petersburg season next year and will probably be heard in Rome this year during the carnival season. They will return to this country next spring, at the end of February, and will open their tour March 1. Besides being heard with many of the principal orchestras, they will head an organization of their own, giving concerts in all the prominent cities, both Eastern and Western. The company will include Miss Von Stosch, Campanari and Isidor Luckstone. Miss Aus der Ohe will be heard in a few of the concerts

Max Muehlert.

during March. The Lavins are now in Berlin and will sing at the Philharmonic concert January 20, and later in Dresden.

St. Gall.—The Concert Union of St. Gall, for its sixteenth year, 1892-3, has been most successful. They gave seven subscription concerts, three matinées and four entertainments. Vierling's oratorio, "The Rape of the Sabines,"

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was announced for performance by the Frohsinn on December 10, in the Church of St. Lawrence, to celebrate its eightieth anniversary.

Klengel's New Concerto.—Mr. Klengel produced his new violoncello concerto in A minor at the London Crystal Palace. The work is extremely short, and the three movements are linked together, for the opening allegro joins the intermezzo in F, at the close of which there is a cadenza, which

Mrs. H. H. A. Beach.

leads to the final vivace. The music is brilliantly written for the soloist, but it is pure virtuoso's music.

Messina.—An operetta, "Fata Armida," by G. Morra was lately given at this Sicilian city, and its success was remarkable for its moderation.

A Strad. Quartet.—At the London Popular Concerts Mr. Gibson has acquired a Stradivarius violin, and thus the Quartet Party exclusively use the instruments of the grand mas-

ter. Dr. Joachim has a theory, which seems a perfectly sound one, of the advisability of every member of the quartet playing upon a Strad.

Tschaikovsky.—The city of St. Petersburg has resolved to give the name of the late composer to a street adjoining the Alexandra Theatre, and has also granted permission for the erection of a monument to his memory.

Columbus

Dr. Dvorak's American Symphony.

At the second open rehearsal of the Philharmonic Society in the Music Hall this afternoon, Antonin Dvorak's new symphony in E minor will have its first public hearing. The production of a new symphony by the eminent Bohemian composer would be a matter of profound interest under any circumstances, but to this occasion is given a unique and special value by the fact that in the new work Dr. Dvorak has exemplified his theories touching the possibility of founding a National school of composition on the folk songs of America. His belief on this point, put forth in an incomplete and bungling manner through newspaper publications last spring, created a great deal of comment at the time, the bulk of which was distinguished by flippancy and a misconception of the composer's meaning and purposes. Only among his colleagues in Europe did his utterances find intelligent appreciation; for they knew what Dr. Dvorak had done for Bohemian

fore a matter of indifference to him whether the melodies which made the successful appeal were cause or effect; in



either case they were worthy of his attention. He has not said these things in words, but he has uttered them in the new symphony which he calls "From the New World."



music, and they also knew that if he said he had found material in America capable of being utilized in the construction of art works distinctive in character, he would be able to demonstrate the fact.

Much of the American criticism was based on the notion that by American music Dr. Dvorak meant the songs of Stephen C. Foster and other contributors to old-time negro minstrelsy, and that the school of which he dreamed was to



devote itself to the writing of variations on "The Old Folks at Home" and tunes of its class. Such a blunder, pardonable enough in the popular mind, was yet scarcely venial on the part of composers and newspaper reviewers, who had had opportunities to study the methods of Dr. Dvorak in his published compositions. Neither is it creditable to them, though perhaps not quite so blame-worthy, that they have so long remained indifferent to the

act not only of courtesy, but one having most decidedly an educational value if not intention. It is the purpose of this writing to enable those who shall hear the symphony this afternoon or to-morrow evening to appreciate wherein its American character consists, for though we wish to reserve the privilege of discussing its merit as a work of art until after the public performance has afforded better opportunities for forming an opinion than have yet been offered,



treasures of folk song which America contains. The origin of that folk song has little to do with the argument, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people. As a matter of fact, that which is most characteristic, most beautiful and most vital in our folk song has come from the negro slaves of the South, partly because those slaves lived in the period of emotional, intellectual and social development which produces folk song, partly because they lived a life that prompted utterance in song and partly because as a race the negroes are musical by nature. Being musical and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to



those elements in songs which reflect their original nature as modified by their American environment.

Dr. Dvorak, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was there-

there need be no hesitation in saying that the music fully justifies the title which Dr. Dvorak has given it. The basis of this article is a hearing at a private rehearsal and a study of the score.

The composition is Dr. Dvorak's ninety-fifth numbered work, and is called his Fifth symphony, though there is doubtless one work, if not more, of this class among his unpublished manuscripts. It was written in New York last spring, but revised and probably completed in its or-



chestration in the course of the composer's summer vacation, which he spent in Spillville, Ia. The title on the manuscript is in Bohemian, and reads as follows:

Z NOVECHO SVETA
(FROM THE NEW WORLD)
Sinfonie (E moll)
pro orkestr
slozil
ANTONIN DVORAK
Opus 95
NEW YORK 1893

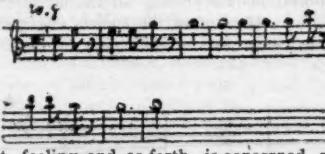
To musicians familiar with the other compositions of Dr. Dvorak two features of the new symphony will be first of all noticeable. Though he is unquestionably the most ingenious orchestral colorist among living composers, he has contented himself with the conventional symphonic

orchestra (barring the use in one movement of the English horn) and has not attempted to invest his ideas with what might be thought to be simply superficial charms. His purpose has obviously been to demonstrate that his contention does not need extraneous help, however useful and interesting. For the same reason too he has adhered



more closely to the established forms than in his other orchestral works. In some of his other compositions, which have a Bohemian cast, he introduced formal elements drawn from Czechish music, but not here. He has depended upon the melodic ideas and the spirit of the work to disclose its national character.

So far as that subtle and elusive thing called mood, spirit,

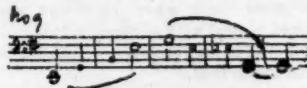


sentiment, feeling and so forth, is concerned, much must of course be left to the discernment of the hearer. That is largely subjective, and must be created for each individual by the music which, if it had its origin in the feelings of the composer, will create analogous feelings in him who hears it. We can only point out some of the means which the composer employs to that end. There is a long, beautiful and impressive introduction to the first movement, which we pass by with this mention; it launches us into the first



allegro, which begins as suggested in the first musical illustration.

What is there American about this melody? Its significant portion is its first half, the phrase of four measures announced by the horn; the rest might be in an Italian, German or French symphony. But the important phrase, upon which the composer relies largely to give unity of intention to his work, has two elements that stamp it with nationality. In the first place it is characteristic of the music which has a popular charm in this country in its rhythmical construction, the effect of the short note on the accented part of the measure followed by a long note which takes



the greater part of the stress which ordinarily belongs to the first beat. This is a device common in Scottish music and is, in fact, called the Scot's snap or catch. It plays a large rôle in English ballad writing and also in the songs, secular and religious, of the negroes of our South. It may have been introduced here through the medium of the ballads which the negroes heard their white masters sing, but this conclusion is not at all necessary. It is a pervasive element in African music, and doubtless resulted from the structural peculiarity of some African languages. It is found in Hungarian music too, where it is essential to a correct



reading of song texts, but there it is generally in the middle of a measure, instead of at its beginning.

Moreover, it is the most pervasive rhythmical peculiarity of the music of our plains' Indians; but on this point it is not necessary to lay any stress, since Indian music, though it may once have influenced the negroes of the South, has never had any effect upon the tastes of the white people of America. If there is anything Indian about Dr. Dvorak's symphony it is only the mood inspired by the contemplation of Indian legend and romance, and that is outside the sphere of this discussion. The energy imparted to musical movement by the Scotch snap is, however, unmistakable, and Dr. Dvorak has well understood that its influence upon his work will be felt by its hearers as a natural expression of one of the characteristics of the American people.

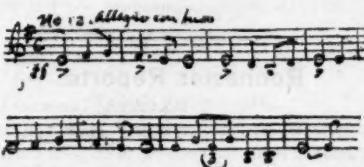
The second element is melodic. The phrase is built on

the pentatonic or five note scale, which omits the fourth and seventh tones of our ordinary diatonic series. Here, too, it might be urged that Dr. Dvorák is no more American than he is Scotch, Irish or Chinese, for the old music of these peoples and many others is marked by this peculiarity. The fact is that this scale is the most naturally melodious of any in the world, and therefore the most general in folk music. The majority of the songs of the Omaha Indians, collected by Miss Alice Fletcher and printed by



the Peabody Museum of Harvard College, show this melodic peculiarity. It is also common to the slave songs of the South, and probably has the same right to be called an aboriginal African element as the rhythmical figure already discussed. It is certainly aboriginal American, but that fact goes for little or nothing. Enough that it is popular here, and therefore justified in a symphony designed to give expression to American feeling.

The subsidiary melody (illustration No. 2) has a distinctively negro characteristic in the employment of the flat seventh, that singular effect which results from the depressing a half tone of the note before the last. The little mel-



ody gives a somewhat Oriental tinge to the movement, which is in delightful contrast to the boisterous vigor of the principal theme, but its most effective contribution to the symphonic fabric is the rhythm of its first four notes, which Dr. Dvorák uses with great ingenuity and effect in the development of the music. The second principal subject of the movement is that shown in Fig. 3.

Here is the melody which will cling most pertinaciously to the memory of those who hear the symphony, and which they will most quickly recognize as containing the spirit of the music which the people, as a whole, like best. It is Irish, it is Scotch, it is American. It has the rhythm of the



principal subject, and it has the feeling of a pentatonic melody, though in the measure before the last it makes use, in passing, of the fourth of the scale. The seventh, however, is omitted.

The slow movement of the symphony is the one that will be voted the most beautiful, though it is more than likely that musicians will give an equal degree of admiration to the scherzo because of its ingenious workmanship and indefatigable spirit. In the largetto we are estopped from seeking forms that are native and thrown wholly upon a study of the spirit. It is Dr. Dvorák's proclamation of



the mood which he found in the story of Hiawatha's wooing, as set forth in Longfellow's poem. In its principal melody, which is sung with exquisite effect by the English horn over a soft accompaniment by the divided strings, there is a world of tenderness, and possibly also a suggestion of the sweet loneliness of a lovely night on the prairies; but such images are best left to the individual imagination. The movement is full of melodies of varying sentiments, though the transitions are never violent. Thus, No. 4 gives place to No. 5, which furnishes relief from threatened monotony by quickening the pace, and this again to No. 6, which employs the characteristic rhythm of the symphony in a melody of quieter mood than any in which it had been used hitherto.

There is a striking episode in the middle of the movement, constructed out of a little staccato melody, announced by the oboe and taken up by one instrument after another until it masters the orchestra, as if it were intended to suggest the gradual awakening of animal life in the prairie scene, and striking use is made of trills, which are exchanged between the instrumental choirs as if they were the voices of the night or dawn in converse.

From the dying away of this peaceful music to the end of the symphony all this bustle and activity—eager, impetuous, aggressive in the principal part of the scherzo, whose chief subject is suggested in No. 7, sportive in the trio (No. 8, which, however, Dr. Dvorák does not designate as such), and full of tremendous dash as of large accomplishment in the finale. In the trio there is an episode of so much gracefulness that it deserves quotation (No. 10). Although it contains no national characteristics and does

not play an important rôle in the development of the movement, it changes its physiognomy in a peculiarly engaging way when it goes into the major key:

Attention has already been called to the fact that Dr. Dvorák has been successful in imbuing his symphony with a spirit of unity. This is largely due to the skill which he has in preserving a relationship, sometimes external and formal, sometimes spiritual, between his melodies. He has also in this work made use of the device of reminiscence. In the largetto as well as the scherzo the principal subject of the first movement makes its appearance. In the coda of the scherzo it takes the form shown in illustration No. 9:

In the last movement there is practically a recapitulation of the principal material of the preceding three, though not in the frank and simple manner followed by Beethoven in his Fifth and Ninth symphonies. The melodies are drawn on for their rhythmical and intervallic contents, and these are employed with great enlistment of learning and inventiveness to help along the development of the work. Dr. Dvorák's logic, always strongly suggestive of Beethoven and Schubert, has brilliant exemplification in the thematic workmanship throughout. For the extremely spirited and vigorous finale he has written the following melody (No. 12), in which we are inclined to find a proof of one of his devices for inventing tunes of a characteristic quality, and possibly also of his disposition to be jocular at times:

Having announced this melody and given it a stirring exposition, he abbreviates its first two measures so as to bring them into the space of one thus:

It has now become new material, which no longer enforces the peculiarity which comes from its pentatonic nature, but enlists attention for other reasons. At last the following phrase is introduced by the violas (No. 14):

Every musician will say at once that this is a legitimate development by abbreviation or diminution of the beginning of the principal subject; but it is more than that. It is (whether intentional or not it is not for us to say) a paraphrase of "Yankee Doodle," a fact which would be more strongly forced upon the attention were it not that it seems to have been introduced only as an accompaniment to the subject of the slow movement which soon makes its appearance in another part of the score. We strongly suspect that Dr. Dvorák is a wag, and that the little phrase, instead of being the innocent offspring of the finale's subject, is really its progenitor.—H. E. Krehbiel in "Tribune."

The Second Philharmonic Concert.

DVORÁK'S NEW SYMPHONY.

THIS was the program presented at the second public rehearsal last Friday afternoon and repeated at the second concert, last Saturday evening, of the Philharmonic Society:

Overture, scherzo, nocturno, from "A Midsummer Night's Dream".....	Mendelssohn
Concerto for violin, in D major, op. 77.....	Brahms
Allegro non troppo (cadenza by Henri Marteau).	
Adagio.	
Allegro giocoso, ma non troppo vivace.	Mr. Henri Marteau.
Symphony, "From the New World," No. 5, E minor.....	Dvorák (New: first time in America; manuscript.)
I. Adagio, allegro molto.	
II. Larghetto.	
III. Scherzo. Molto vivace.	
IV. Allegro con fuoco.	

When the smoke of criticism has cleared away it will be noticed, first, that Dr. Dvorák has written an exceedingly beautiful symphony; secondly, that it is not necessarily American, unless to be American you must be composite. The new work, thematically considered, is composite, sounding Irish, Slavic, Scandinavian, Scotch, negro and German. The latter nationality enters into its construction, for the form is purely symphonic in the conventional style, as exemplified by Beethoven, while the coloring and treatment is modern and altogether Dvorák's—which means Czech.

The New York "Herald" printed on Sunday Dr. Dvorák's remarks as to the value of national musical themes. Here is what he said:

I am now satisfied that the future music of this country must be founded upon what are called the negro melodies. This can be the foundation of a serious and original school of composition to be developed in the United States. When I first came here I was impressed with this idea, and it has developed into a settled conviction. These beautiful and varied themes are the product of the soil. They are American. They are the folk songs of America, and your composers must turn to them. All of the great musicians have borrowed from the songs of the common people. Beethoven's most charming scherzo is based upon what might now be considered a skillfully handled negro melody. I have myself gone to the simple, half forgotten tunes of the Bohemian peasants for hints in my most serious work. Only in this way can a musician express the true sentiment of a people. He gets into touch with the common humanity of the country. In the negro melodies of America I discover all that is needed for a great and noble school of music. They are pathetic, tender, passionate, melancholy, solemn, religious, bold, merry, gay, gracious or what you will. It is music that suits itself to any mood or any purpose. There is nothing in the whole range of composition that cannot find a thematic source here.

The "Herald" then goes on very ungraciously to speak of the "so called critics" who ventured to disagree with

the great Bohemian, and furthermore harped on "the conspiracy of silence" which the newspapers waged against Mrs. Thurber and the National Conservatory.

The "Herald" seems to forget that Mr. H. E. Krehbiel, the music critic of the "Tribune" was one of the "so called critics" that did not entirely agree with Dr. Dvorák. Mr. Krehbiel has modified his opinion on the subject—witness his scholarly exposition of the new symphony in last Friday's "Tribune," which we reprint elsewhere in full. Dr. Dvorák has been accorded a full meed of justice in this city, and Henderson, of the "Times;" De Koven, of the "World;" Finch, of the "Post;" Spanuth, of the "Staats-Zeitung;" Steinberg, of the "Herald;" Mrs. Bowman, of the "Sun;" the "Advertiser" and the "Recorder" have all borne testimony time and time again to his worth as a composer, and it seems a little arrogant, not to say bad taste, for the "Herald" to accuse the press of trying to subvert or silence Mrs. Thurber's manifold efforts for the cause of music.

THE MUSICAL COURIER has often dwelt on this woman's pluck and zeal, and certainly she must have felt that her efforts were not altogether fruitless when she saw Dr. Dvorák accorded such a magnificent reception last Saturday night in Music Hall. Her selection of the wonderful man as Director of the National Conservatory was certainly vindicated then and there. THE MUSICAL COURIER believes in justice and embraces this opportunity to take up the gauntlet for the critical fraternity which has been thrown down in such a bad tempered manner in last Sunday's "Herald." Mrs. Thurber may well exclaim, "Deliver me from my friends." In justice to Mr. Steinberg and his assistants, it should be stated that these absurd charges were not written in the critical but in the news department of the paper. Mr. Van Cleef should carefully read and edit such "rot," for it does harm in all directions.

Antonín Dvorák is a genius—no question about that. His new symphony does not, however, prove it, as much as the two earlier ones in D and D minor (although it comes perilously near being a great work), and some of his other music. He was called "The Schubert of Bohemia" last Sunday, and in the same journal Robert Schumann's remark about Chopin also was quoted. "Hats off, gentlemen; a genius!" we say the same. Dr. Dvorák has much of the naive, sunny and fertile qualities of Franz Schubert, and he is to be praised for not giving us huge doses of the pessimism we find in the spirit of Brahms and Tschaikowsky's music. He is still a child at heart, and he takes you into his forest, where there are also many-colored flowers, and bids you pluck and be gay. The sun is bathing naked in the azure and God is yet with the world.

Little matter if the flowers he offers be those of the north, south, east or west. They are beautiful and are richly scented, and the indescribable bloom of early life hovers about them. Into no hot Horsel, with its heavy, dangerously seductive atmosphere, does Dvorák lead us. He lives in the open air, he is the great landscape painter of music of the century end, as Tschaikowsky dealt in characteristic dramatic figure subjects, and Brahms in subjective introspective, psychological in his musical musings. It is this quality of youthfulness, natural, unfeigned gaiety, cheerful, strong, manly life that Dvorák puts into his music, and after such a performance as last week's we are spiritually braced and exhilarated, and the soul, as Walt Whitman said, "loafes and invites itself."

The most abiding impression of the new work is its extreme musical character and the utter absence of striving after local flavor, either in the character of the themes or their treatment. Dr. Dvorák has thoroughly assimilated his material, and nowhere do we find his motifs obtruding themselves impertinently on our notice. All are blended dexterously and all are well digested, and the themes are his own. He has evidently saturated himself with the so-called negro music of the South, and has evolved thematic material which preserves some of the spirit and color of the original, while lending itself readily to symphonic treatment. But these themes are all greatly metamorphosed. They are musically fit for the composers' crucible.

Dr. Dvorák is primarily a symphonist. This symphony embodies his impressions of the New World. Dr. Dvorák is a Bohemian. His new symphony in E minor is not American. The writer was the first to suggest to the composer the employment of characteristic negro melodies for symphony or suite, citing John Brockhouse's charmingly conceived "Suite Creole." This was a year ago. Dr. Dvorák listened attentively and evidently was predisposed to favor the idea. Who knows but that the Bohemian came to America to boldly rifle us of our native ore! At all events he accepted some specimen themes and also a book on the characteristic songs of the American birds. How he has utilized all this and other "disjecta membra," dug up for his benefit, we were able to judge of in this fifth symphony. But why American? Is there such a thing yet as native American music, music racy of the soil?

The most marked theme of the first movement is Celtic in quality, and it reappears in every movement of the work. Dr. Dvorák evidently believes in organic unity being preserved. It is excellently adapted for treatment and is handled superbly by the composer. The second subject is

negro or oriental, just as you choose. The slow movement is poetically conceived, and there is a sense of loneliness, of enormous perspective, suggested by the English horn and its melancholy background of divided strings. This movement is certainly not American.

The scherzo, with its curiously harmonized and macabre suspension, before the entrance of the flute solo, is Slavic and eminently Dvorákian. The last movement contains as a leading subject a suggestion of the theme of Grieg's A minor piano concerto. It may be American but it sounds very Celtic or very Scandinavian. It also contains a curious touch of the "Venusberg music." This movement is ingeniously constructed as the last movement of Tchaikovsky's fifth Sympathy. It abounds with vigor and passionate rush. The slight hint at "Yankee Doodle" announced by the violas must be accepted as a jest. The sympathy works up into a singularly powerful coda, and ends in an unexpected manner in the major.

Of the cunning workmanship, the multitudinous rhythms, the wealth of orchestral coloring, the clever employment of the pentatonic scale, the giant intellectuality in the development it is unnecessary to dwell upon at length. The composer is a past master in his art, and his reverence for older forms prevents his out-Heroding Herod in the mad chase after musical ugliness which seems to have bitten the younger generation of composers. Dr. Dvorák believes in euphony; his orchestra always sounds well, and there is no turgidity in his polyphonic writing, no crabbed, abstruse scholasticism in his handling and developing of his themes. All is spontaneous, clear, airy, healthy, sane and logical. The so-called "American Symphony" will be an enormous favorite with the public, and will doubtless be played all over the world. The reason is not afar to seek. The themes are simple and understandable, their exposition enjoyable, and the lustre and brilliancy of the instrumentation, the many delightful rhythms, all conspire toward making the symphony a popular work. And it has that unmistakable ring of the folk song which will endear it to all nationalities.

Yet the American symphony, like the American novel, has yet to be written. And when it is, it will have been composed by an American. This is said with all due deference to the commanding genius of Dr. Dvorák.

Henri Marteau has added several inches to his artistic stature since he was here last. He is as graceful in his playing as ever, and if the Brahms concerto was little too deep water for him, yet he nevertheless played it brilliantly and clearly. When the young man's beard hath grown, he will realize the grave import of Brahms' musical utterances, which he dashes off so rippling and unconvincingly. His cadenza was as much like Brahms as is Vieuxtemps'. It was boyish and good fiddling, but revealed nought of the Hamburg composer. For encore Marteau gave the G minor fugue from the first violin sonata of Bach, which he roughly treated. But he has a positive genius for his instrument, and above all has the gift of delivery. His elocution, as the actors would say, is perfect. As he ripens, he will doubtless develop other necessary qualifications. At present he is a fascinating young virtuoso. He received an ovation.

Mr. Seidl deserves warm words for the manner in which he conducted the Dvorák symphony. It was given with great swing and breadth, and every individual member of the orchestra put forth his best effort.

Mendelssohn's music was dryly played, and in the accompaniment to the Brahms concerto Mr. Seidl was apathetic, even unsympathetic. When, however, the last movement was reached, Mr. Seidl became another conductor, and it was given with fire and freedom. The first theme sounds a bit like a Hungarian version of the last movement of Bruch's G minor violin concerto. Mr. Seidl is a Hungarian.

After the larghetto of the symphony had been played the audience, a representative one, threw kid glove conventionalism to the winds and became for the moment as crazily enthusiastic as a continental one. Dvorák was yelled for and he finally did appear in one of the upper boxes and bowed to the sea of faces upturned to him and then pointed to Mr. Seidl. It was a graceful act and was instantly appreciated. Many comments were made on the new work and they were all of a complimentary sort. Its extremely Celtic character was patent to numerous people and the general opinion seemed to be that Dvorák had not been long in discovering what a paramount factor the Irish were in the political life of this country. Said one: "Why not call it the 'Tammany Hall' symphony? That is Indian and Irish, and are not Indian and Irish American?" It will probably be many years before a Philharmonic Society concert will be talked and written about as was this second one December 16, 1898.

DVORÁK'S is an American symphony: is it? Themes from negro melodies; composed by a Bohemian; conducted by a Hungarian and played by Germans in a hall built by a Scotchman. About one-third of the audience were Americans and so were the critics. All the rest of it was anything but American—and that is just as it can be.

This May Interest Ziegfeld.

BERLIN, Germany. November 25, 1898.

To the Editors of The Musical Courier:
A further proof of the misrepresentations made to induce Miss Nikita to come to Chicago the following sworn statement of Mr. Emil Kolliner, who drew up the contract for Dr. Florence Ziegfeld, will attest:

M. LEROY.

[Copy.]

EMBASSY OF THE U. S. OF AMERICA, Berlin.

I, Emil Kolliner, clerk of the embassy of the United States of America at Berlin, Germany, having assisted in drawing up the contracts which were concluded between Dr. Ziegfeld and Louise Marguerite Nicholson, professionally known as Louise Nikita, at Berlin, Germany, in May, 1898, and having been present during most of the verbal negotiations and when the contracts were signed, do solemnly swear:

1. It was positively agreed that the place where Louise Nikita was expected to sing was to be a place for first class musical entertainments and, as appears in the contracts was to be termed "International Temple of Music."

2. It was positively understood that all the concerts in the "International Temple of Music" were to be strictly first class. That only artists of the very highest rank in the vocal and instrumental art world would be engaged to appear.

3. It was also further understood and agreed upon that in the concerts where Louis Nikita appeared, that such concerts would be known and advertised as "Nikita Concerts."

4. It was also further agreed and promised by the said Dr. Ziegfeld that the entertainments to be given in the "International Temple of Music" would not in any manner partake of or resemble what is commonly known as "Vaudeville," "Circus" or "Variety Show."

5. The name "Trocadero" was not mentioned at any time. Signed: EMIL KOLLINER.

Subscribed to and sworn before me this 25th day of November, 1898, at the city of Berlin, Kingdom of Prussia, German Empire. Signed: JOHN B. JACKSON.

[Seal.] 2d Secretary of Legation.

Portland Pointers.

PORTLAND, Ore., December 3, 1898.

THE first Arion Society (Männerchor) concert of the season given several days since was a surprise to many on account of the splendid progress made the past year. The present director, Mr. Hans Saro, deserves great credit and shows the wisdom of having a good musician at the head, which in former years was sadly lacking.

Our music loving public were treated to a genuine chamber music concert Friday last, given by Messrs. Klingenberg (piano) and Bthman (violin), assisted by Messrs. Coursen (viola), Konrad (cello) and Fleck (bass), with an excellent program:

Sonata op. 30, No. 2, (piano-violin). Beethoven

Piano quartet, op. 47. Schumann

Quintet (Fœllen) op. 114. Schubert

It goes without saying that in this part of the world a classical program could not be appreciated, hardly one hundred people attending. "After the Ball" and the like would likely have filled the hall.

MISS UNDERSTOOD.

Music in Michigan.

DETROIT, Mich., December 11, 1898.

I AM pretty much used to hearing this overgrown town of ours laughed at for its back number ideas and its keener "hind sight" than "fore sight," but when I see correspondence in THE MUSICAL COURIER headed "Musical Tacoma" and then realize that Detroit is never represented in your columns, it makes me feel like boxing the ears of that little upstart West, and also like doing my share to proclaim the fact of our existence abroad.

Perhaps you people of the effete East imagine that we never hear anything better than "After the Ball" from a hard winter hand organ in the Wolverine metropolis. Just listen!

Thursday night Xaver Scharwenka plays in the Arion concert series, assisted by Mrs. Marshall Pease, the best local contralto. On the evening of the 19th Patti and her farewell concert company sing in the Auditorium. I don't expect THE MUSICAL COURIER to place much importance upon that event after reading the weekly comments on La Diva.

December 21 the first concert of the Apollo Club, Charles B. Stevens director, will be given in the Detroit Opera House. Mrs. Blauvelt and Hermann Heberlein, a young man who demonstrated his ability to play the cello at the first Arion concert some weeks ago, will be the soloists.

The Apollo Club is in the second year of its existence, and we are proud of it. Except in the matter of membership it is a formidable rival to the Chicago and Boston clubs of the same name. By the way, Patti's prices in Detroit will be \$1, \$2 and \$3, and the Auditorium seats only 3,600 people. But it will be large enough, even at those prices. The program was to have included the third act of "Faust," but local musicians requested that "Lucia di Lammermoor" be substituted, and the request was granted. I suppose the local devotees wanted to hear Adelina hit those successive B flats in the sextet; or perhaps they feared that, like Dr. Dio Lewis, they would see lost female souls shooting through the roof during a "Faust" performance.

Henri Marteau was in the city for a few hours Saturday forenoon, and an attempt was made to tender him an informal reception at the Russell House. The hour of the reception was 9:30

A. M., and at that time it rained. Half a dozen enthusiasts were on hand to shake the young Frenchman's delicate hand. But he smiled just as graciously as if there had been a multitude, and I suspect that he was not sorry the attendance was small. He had been dined by the University of Michigan students at Ann Arbor the previous night, and he was—sleepy. Marteau and his company play in Detroit January 14 in the Star Course.

Mary Louise Clary appeared with the Detroit Philharmonic Club last Tuesday night. I think it is a pity that such a bad singer with such a marvellously beautiful voice should be permitted to parade her inefficiency on the concert stage. She is young, and her instructors or managers ought to have sense enough to keep her away from the public until she has acquired executive ability equal with her voice. The Philharmonic Club played magnificently at this concert. You probably think a big adjective, but it is not misapplied in this case. You will have an opportunity to hear this string quartet before the season is over. Unless I am mistaken you will pronounce it one of the very best in this country. I claim that Director Yunck's Quartet is second to none in America, with the single exception of the Kneisel.

J. D. Mehan, director of the school of vocal art which bears his name, has organized a class in singing which is free for all those who cannot afford to pay for instruction. The class meets one evening a week, and Mr. Mehan gives instruction in sight reading, voice production and the rudiments of singing. I think the work commendable.

Lost—A boy soprano named Cyril Tyler. When last heard from he was on his way to London to astonish all Europe by his warbling. Any information as to his whereabouts will be thankfully received by his Detroit acquaintances. J. C. WILCOX.

Rochester Reports.

ROCHESTER, December 8, 1898.

PROFESSOR ABERCROMBIE sang last Monday at Cathedral Hall. His voice was in excellent condition and he responded after continued applause with two encores. Mrs. Ramps and Miss F. Moran assisted.

The String Quartet concert at the hall of the Genesee Valley Club had a large and appreciative audience of musical people. The program was well arranged and the concert was thoroughly enjoyed by every one present. Dr. Mandeville's singing was a great treat to music lovers; his voice is by far too powerful for the hall, and should be heard in a much larger hall to be appreciated. Mrs. Sumner Hayward was the pianist.

The Melourgia's first concert of this season was given Tuesday evening at the Music Hall. The program was not as satisfactory as they usually are. The Melourgia generally brings very fine artists from New York and Boston. But this time they were not so successful. Their concerts have always been immensely attended and they always have a program where every number is thoroughly enjoyed.

"The Princess Ila," an operetta written by Florence May Alt and composed by Frank N. Mandeville, was presented at Culver Hall December 7 and 8. Everything from stage carpeting to words and music and singers is of Rochester origin.

Mr. Wodel will give an invitation recital Monday evening.

Mr. Otto Heinrich, a pianist recently from Europe, is now in Rochester opening a class.

The Misses Wilson gave a pupils' recital Thursday evening at Cecelian Hall. The duo of Mendelssohn, played by the Misses Wilson, was rendered beautifully.

Mr. C. F. Boylan will be in Boston during the holidays.

X. Y. Z.

Dayton Doings.

THE Mozartists gave their first evening musicale December 7, at the W. C. A. Auditorium. At the ordinary morning meetings non-members and gentlemen are not expected, but at the evening meetings invited guests are present. The club boasts of a number of good pianists and vocalists, all of whom contribute their best efforts in the usually well selected programs for the cultivation and entertainment of their contributing members and guests.

A duet from "Aida" was well sung, especially so on the part of Miss Rike. Musical Notes, garnered by Miss Simonds, contained interesting bits of news of the present season. THE MUSICAL COURIER's columns contributed largely to these notes, proving again the value of your great journal.

Mrs. Weaver was not in good voice, but bravely carried out her part.

Miss Stilwell's sketch of Jenny Lind proved to be one of the most pleasing features of the evening. "The Chopin number lacked expression, albeit cleanly played by Mrs. Davison.

A Schubert song (the title of which was not correctly spelled) was omitted owing to Miss N. Wright Verity's hoarseness. Several of the club's programs of this season contain errors in titles and names. An amusing mistake recently at one of the morning meetings, made Fanny Bloomfield to appear as one of the great vocalists (!) of the day. The Mendelssohn concerto in G moll (why not minor?) was quite well played, barring a few technical slips in the first movement. Miss Williams has a lovely touch, though lacking somewhat in power for a continued fortissimo. The slow movement was beautifully performed.

The Neidlinger selection ("Crossing the Bar") had the assistance of Miss Rike, in addition to the ladies named. A very pronounced tremolo sadly marred this performance.

When, O Saint Cecilia, when shall we be relieved of this monstrously inartistic continual tremolo of the voice in our singers?

Our musical people are actively preparing for the entertainment of visiting teachers to the coming O. M. T. A. meeting. The president, Mr. Gansvoort, is working hard for a successful musical and social gathering. To quote again, all of the "three kinds of music" will be educationally and artistically presented.

Christmas Music, 1893.

It will be noticed that in some instances the observance of Christmas occurs on Sunday, December 24. In such cases the date is given in programs appended. Where the date is not specified the program applies to the services on Christmas Day, Monday, December 25.

NEW YORK.

First Presbyterian Church,

Fifth avenue and Twelfth street.

11 A. M.

Prelude, Fantasie on the Portuguese Hymn..... Jules Grison
Anthem, There were shepherds..... Arthur Foote
Offertory, Bethlehem..... Jacques Bouhy
(Translated and arranged by Mr. Carl.)
Postlude, Fanfare (MS.)..... Henri Deshayes
Grand choir..... Alois Klein

4 P. M.

Prelude, Pastoral Symphony (Messiah)..... Händel
Recitative, and Gloria to God in the highest (Messiah)..... Händel
Anthem, The vision of the shepherds; The Holy Child..... Horatio W. Parker
Postlude, Introduction and variation on an ancient Noël polonaise..... Alex. Guilmant
Mr. William C. Carl, organist and musical director. Miss Kate Percy Douglas, soprano; Mrs. Antonio H. Sawyer, contralto; Mr. George L. P. Butler, tenor, and Mr. Luther Gail Allen, baritone.

Trinity Church.

HIGH CELEBRATION, 11 A. M.

Processional, Hymn 49. Thorne
Introit..... H. L. Case
Offering, Hymn 50. It came upon the midnight clear..... Gounod
Sanctus, Agnus, Gloria in Excelsis..... Saint-Saëns
Recessional, Hymn 51.

Organist and choirmaster, Dr. A. H. Messiter.

Calvary Baptist Church.

Fifty-second street, near Sixth avenue.

DECEMBER 24—MORNING.

Anthem, Hail the day..... Schumann
Christmas Offertory..... Marzo
EVENING.
Carol, Brightest and best..... Chittenden
Anthem, Calm on the listening night..... Marsden
Carol, As with gladness..... Ambrose
Offertory, Holy night..... Schnecker
Organist and director, Miss Kate S. Chittenden. Soprano, Mrs. E. Hart; contralto, Mrs. J. W. Macy; tenor, A. G. Thies; baritone, C. J. Bushnell, assisted by the Calvary Choral Club, fifty voices.

St. Chrysostom's Chapel.

Thirty-ninth street and Seventh avenue.

St. Cecilia..... Gounod
Offering: Unto us a child is born..... from Messiah..... Händel
There were shepherds..... from Messiah..... Händel
Glory to God..... Schnecker
Organist, Wenzela Raboch. Soloists—August Brenner, soprano; Ernest Ruhl, tenor; Edward B. Sperry, bass.

Calvary Church.

273 Fourth avenue.

MATINS AND HOLY COMMUNION, 11 A. M.

To Deum, in D. Stanford
Jubilate, in B flat..... Stanford
Anthem, Sing, O heaven..... Myles B. Foster
Communion service in E flat..... Stainer
Hymns 19, 17, 18 and 24.
Organist and choirmaster, Clement R. Gale.

Church of St. John the Evangelist.

Waverley place and West Eleventh street.

Processional, Adeste Fideles. Calkin
Te Deum, in D. Tours
Anthem, Sing, O heaven..... Gladstone
Jubilate, in F. Gladstone
Processional, Hymn 17. Mendelssohn
Organist and choirmaster, Fred. W. Smythe. Soloists—Mrs. F. W. Smythe, Miss Ida M. Ryerson, Miss L. Briggs, Mr. I. P. Ward, Mr. A. G. Parks, Mr. Franklin Jones.

St. James' Church.

Madison avenue and Seventy-first street.

11 A. M.

Processional, Hymn 49, O come, all ye faithful. Lutkin
Te Deum, in C. Gounod
Benedictus, in G. Händel
Introit..... Gounod
Communication service..... Gounod
Hymn 51. Hark! the herald angels sing..... Gounod
Offering..... Gounod
Recessional, Hymn 60, Angels from the realms of glory. Gounod
Organist and choirmaster, Alfred S. Baker.

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MORNING SERVICE AT 11.

Processional, Hymn 25, Adeste Fideles.	John Reading
Venite.....	Sir J. E. Elvey
Gloria Patri, to proper psalms.....	T. Walker
To the Lamb in Gloriæ.....	Sir Robert Sturw
Benedictus in D.	J. Stainer
Introit, It came upon a midnight clear.....	W. W. Gilchrist
Kyrie and Gloria Tibi.....	Dudley Buck
Nicene Creed.....	E. Koellner
Hymn 24, Angels from the realms of glory.....	Turle
Gloria Patri.....	Buck
During Offertory, Benedictus qui venit.....	J. S. Bach
Ascription, Gloria, blessing, &c.	Hodges
Sursum Corda and Sanctus.....	Buck
Hymns 2, 3, 4.....	Buck
Gloria in Excelsis.....	Buck
Nunc Dimittis.....	J. Chris Marks, Jr.
Organist and choirmaster, Leo. Kofler.	

West Presbyterian Church.

SUNDAY, DECEMBER 24—MORNING.

Anthems—	
Amenita.....	H. Wilson
Magnificat in G.	D. Buck
Angels from the realms.....	P. A. Schnecker
Shout the glad tidings.....	
Congregational hymns—	
Hark! the herald angels.....	
O, come, all ye faithful.....	
Hark! what mean?	

EVENING.

Anthems—	
How beautiful upon the mountains.....	Davas
Come, ye lofty.....	
Holy night, silent night.....	P. A. Schnecker
Congregational hymns—	
All praise to thee, O little town of Bethlehem.	
Organist and director, P. A. Schnecker. Soloists—Mrs. Hollister, soprano; Mrs. Carl Alves, alto; Mr. William Rieger, tenor; Mr. E. F. Bushnell, bass.	

Old Epiphany House (St. George's Chapel).

180 Stanton street.

7 A. M.

Carols.	
Holy Communion.	
10:30 A. M.	
Processional, Hymn 19, Adeste Fideles.	
Venite, plain song.	
Psalter, Selection for Christmas Day.	
Te Deum... in F.	
Jubilate....	
Introit, Hymn 25, Norse Song.	
Kyrie.... in F.	
Sermon Hymn 16.	
Offertory, Sing, O heavens.	
Saints....	
Communion Hymn 307.	
Gloria in Excelsis, old chant.	
Nunc Dimittis, plain song.	
Recessional, Hymn 24, Regent Square.	
Musical director, Mr. W. B. Crabtree; assistant, Mr. W. H. Ferris. The music for these services will be rendered by a surprised choir of twenty-five men and boys, and an auxiliary chorus of ten female voices.	

Judson Memorial Church.

Washington square, south.

SUNDAY MORNING, DECEMBER 24.

Organ, Orpheus (symphony poem).	Liszt
Anthem, Gloria in Excelsis.	Tours
Chorus.	
Offertory anthem, Drop down, ye heavens, from above.	Barnby
Hymns 339, 344, 341.	
Chant 70, 41.	
Organ, Grand chorus.	Gulmant

EVENING.

Organ and piano, Pastorale.	Gulmant
Anthem, Christmas (tenor solo).	Shelley
With piano and organ accompaniment.	
Offertory Anthem, There were shepherds abiding in the fields.	Tours
Hymns 300, 339, 372.	
Chants 57, 58.	
Musical director, La Roy Wood.	

South Church.

Madison avenue, corner Thirty-eighth street.

SUNDAY DECEMBER 24—MORNING.

Anthem (baritone solo and chorus).	Sir Henry Smart
Christmas hymn, It came upon the midnight clear (tenor solo and chorus).	W. W. Gilchrist
Chant, Gloria in Excelsis.	Ancient
Anthem (chorus, soprano and tenor solos).	Myles B. Foster
Offertory (soprano solo, violin obligato).	Ch. Gounod

AFTERNOON.

Organ prelude, Pastorale.	Arcangelo Corelli
Solo (baritone), Nazareth.	Ch. Gounod
The Messiah.	Händel
Organ postlude, The Manger.	Alex. Gulmant
Organist and choirmaster, Gerrit Smith.	

All Souls' Church.

245 Fourth avenue.

Sleepers, awake.	P. Schnecker
Psalm 34.	J. Mosenthal
Rejoice greatly (Messiah).	Händel
Organist and choirmaster, J. Mosenthal.	

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Central Presbyterian Church,

220 West Fifty-seventh street.

Organ, Marche Réligieuse.	Guilman
Drop down, ye heavens.	Barnby
"Thou that tellest.	Buck
Oh, sing to God.	Gounod
Cantate Domine in F.	Schnecker
Noel.	Adam
While shepherds watched their flocks by night.	Judd
Finale, Sixth symphony	Widor
Organist and choirmaster, H. B. Judd.	

Grace Chapel.

189 East Fourteenth street

Processional hymn, Come hither, ye faithful.	Hiles
Venite.	Barnby
Gloria Patri.	Garrett
Te Deum, in F.	Beethoven
Benedictus.	
Introit, hymn, Hark! the herald angels sing.	Mendelssohn
Gloria Tibi.	Tallis
Hymn, Shout the glad tidings.	
Offertory, There were shepherds.	Tower
Sanctus.	Cooper
Communion Hymn 27.	Old chant
Gloria in Excelsis.	
Recessional, hymn, Hark! what mean these holy voices?	
Organist, G. Vieleh.	

Church of the Covenant.

28 Park avenue.

SUNDAY, DECEMBER 24.

O Zion, that tellest.	Buck
The manger cradle.	Neidlinger
Alleluia.	Wilson
Response.	Wilson
Organist and director, Walter J. Hall.	

Trinity Chapel.

West Twenty-fifth street, near Broadway.

10:30 A. M.

Processional, Hymn 49, O come, all ye faithful.	Reading
Venite.	Anseley
Psalter.	Greene
Te Deum, in D.	Sullivan
Benedictus.	Robinson
Introit, hymn, Hark! the herald angels sing.	Mendelssohn
Kyrie, Creed, Sanctus, Agnus and Gloria, in A.	Stainer
Hymn 61, Hark! what mean these holy voices?	Chopen
Offertory.	Gilbert
Recessional, hymn, Angels from the realms of glory.	Marsh

All Angels' Church.

West End avenue and Eighty-first street.

MORNING.

Processional, The coming of the King.	Buck
Proper Psalms, 19, 45, 85.	
To Deum, in B flat.	Calkin
Jubilate, in B flat.	Schubert
Introit.	Jacoby
Communion service (Messe Solemnelle).	Gounod
Hymn 48.	
Offertory.	
Recessional, Hymn 51.	Gounod
Choirmaster, J. Helfenstein.	

St. George's Church.

Stuyvesant square and Sixteenth street.

COMMUNION SERVICE WITH CAROLS, 7 A. M.

Processional carol, Glorious birthday of our Lord.	
Recessional, Hymn 51, Angels from the realms of glory.	
AT 10:30 A. M.	
Processional, Hymn 17, Hark! the herald angels sing.	Mendelssohn
Plain song.	
Psalter, Psalms 19, 45, 85.	
To Deum Laudamus, in E flat.	J. Stainer
Jubilate Deo, in A.	Selby
Anthem, And there were shepherds.	Foster
Hymn 25, It came upon the midnight clear.	Hardy
Hymn 19, O come, all ye faithful.	Norseman
Offertory anthem, How brightly dawns.	Shelley
Ascription, Old Hundredth.	
Sanctus, St. Cecilia Mass.	Gounod
Communion, Hymn 507.	Hodges
Gloria in Excelsis, Old chant.	
Nunc Dimittis, Tonus regius.	
Recessional, Hymn 24, Angels from the realms of glory.	
Organ postlude, Grand chœur.	Guilman
Organist and musical director, Wm. S. Chester.	

St. Ignatius' Church.

36 West Fortieth street.

SOLEMN MASS, 11 A. M.

Prelude, Marche Célebre.	Lachner
Processional, Hymn 56.	
Of the love I have forgotten (ancient plain song).	
Introit, Hymn 59.	
O come, all ye faithful (Adeste Fideles).	Silas
Kyrie Eleison, in C.	Gounod
Gloria in Excelsis Deo (St. Cecilia).	Silas
Creed, in C.	Silas
Offertoire, adagio in A flat.	Volkmar
Sanctus.	Silas
Benedictus.	Silas
Agnus Dei.	Silas
Recessional, Hymn 68.	
While shepherds watched their flocks by night.	Winchester (Old)
Postlude, Grand chœur in D.	Guilman
Organist and choirmaster, Charles Baier. Soloists—Miss E. K. Stone and Mrs. Geo. Metcalfe, sopranos; Miss E. D. Hinman, contralto; Mr. A. W. Auchmuty, tenor, and Mr. W. Gordon Thomas, basso. Choir, forty voices.	

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Church of the Transfiguration.

Twenty-ninth street, between Fifth and Madison avenues.	
Hymn, Hark! the herald angels sing.	
Adeste Fideles.	
Angels from the realms of glory.	
To Deum, in B flat.	Stanford
At the first.	H. W. Parker
Before the heavens were spread abroad.	Tours
Communion, in C.	
Organist and choirmaster, J. B. Dodd.	

Pilgrim Congregational Church.

Madison avenue, corner 121st street.

SUNDAY, DECEMBER 24, 11 A. M.	
Prelude, selections from.	Gounod
Antiphon, Hail the King.	Bartlett
Overture, It came upon the midnight clear.	Heimund-Sage
Antiphon, The birthday of a King.	Neidlinger
A. Clarence Sage, organist, assisted by Mr. Theo. Arndt, Miss Holbrook, Mrs. Green, Mr. Hubbel and Mr. Bostrom.	

Madison Avenue Reformed Church.

Madison avenue and Fifty-seventh street.

SUNDAY, DECEMBER 24—11 A. M.	
Organ—Pastoral Symphony.	Händel
There were shepherds.	Dudley Buck
Peace on the earth.	Stainley
The birthday of a King.	Neidlinger
Christmas.	Shelley
Organ—Hallelujah Chorus.	Händel

EVENING SERVICE, 8.

Organ—Intermezzo.	Mascagni
There were shepherds.	Vogrich
The manger cradle.	Neidlinger
Sing, O heavens.	Tours
Christmas Anthem.	Schnecker
Postlude in G.	Guilman

West Presbyterian Church.

105th street and Amsterdam avenue.

SUNDAY DECEMBER 24—MORNING.	
Anthem, Alleluia.	H. Wilson
Magnificat in C.	D. Buck
Angels from the realms of glory.	{ P. A. Schnecker
Shoot the glad tidings.	
Congregational hymns:	
Hark, the herald angels.	
O come, all ye faithful.	
Hark! what mean?	

EVENING.

Antiphon, How beautiful upon the mountains.	Dayas
Come, ye lofty.	
Holy night, silent night.	{ P. A. Schnecker
Congregational hymns:	
All praise to Thee.	
O little town of Bethlehem.	
Organist and choirmaster, P. A. Schnecker.	

St. Francis Xavier's Church.

West Sixteenth street.

4:30 A. M.	
Missa de Nativitate.	B. O. Klein
Offertory, Hodie Christus natus est.	B. O. Klein
HIGH MASS, 11 A. M.	
Prelude from Jeanne d'Arc.	Gounod

Pastorale.	Guilman
Organ and strings.	
Adeste Fideles.	Novello
Messe Solemnelle.	Gounod
Offertory, Redemptor mundi.	Gounod

Mr. G. Narberti.	
Prelude, Marche Pontificale.	(Orchestrated by Klein.)
8 P. M.	
Solemn Vespers.	Witt
Hodie Christus.	Klein
O Salutaris.	Klein
Tantum Ergo.	Silas
Solo for organ.	

Organist, Bruno Oscar Klein. Choirmaster, Rev. J. B. Young, S. J.	
Soloists—Mr. E. Arencribia, tenor; Dr. Mahony, alto; Mr. Narberti, basso. Chorus of seventy-five voices.	
He is born to-day.	Emerson
The lambs in the field.	Remsen
Adeste Fideles.	Novello
King of the Christmas bells.	Sullivan

11 A. M.	

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Church of the Incarnation,

Madison avenue and Thirty-fifth street.

11 A. M.

Organ prelude, overture (Hymn of Praise).....	Mendelssohn
Anthem, All men, all things, (Hymn of Praise).....	Mendelssohn
Venite, in E flat, (Proper Psalms, 10, 45, 85).....	E. J. Hopkins
Gloria Patri, in E flat, (Proper Psalms, 10, 45, 85).....	E. J. Hopkins
Te Deum Laudamus, in A.....	Mendelssohn
Benedictus, in B flat.....	H. W. Warren
Apostle, Shepherd beloved (Christmas Oratorio).....	Bach
Gloria Tibi, in A minor.....	Mendelssohn
Offertory, carol, Wake at music's magic powers.....	John Stainer
Tersanctus, in D.....	Greaterex
Gloria in Excelsis, old chant.....	
Organist, Charlotte Weller; Conductor, A. D. Woodruff.	

Grace Church,

Broadway and Tenth street.

9 A. M.

Hymn 50, Come hither, ye faithful, (T 25).....	Reading
Offertory, anthem, St. Luke ii, 15, 16, 30.....	Field
Sanctus, in F.....	Wesley
Hymn 48, Come, Thou long expected Jesus (G. 16).....	Lloyd

11 A. M.

Anthem, Isaiah ix, 6.....	Perceval
Venite, Cathedral psalter, 125.....	Camidge
Proper Psalms, xix, xiv, lxxxv.....	
Te Deum.....	Buck
Benedictus.....	in G.
Hymn 53, Shoot the glad tidings, (H. 23).....	Goss
Kyrie Eleison, in E.....	Barnby
Hymn 54, While shepherds watched their flocks (G. 18).....	Sophr
Offertory, anthem, St. Luke ii, 10, 11, 14.....	Barnby
Praise God from whom all blessings flow, &c.	Cooper
Sanctus, in D.....	Dykes
Hymn 25, Shepherd of souls, refresh and bless (T. 20).....	Dykes
Gloria in Excelsis, service book, 281.....	
Organist and choirmaster, S. P. Warren.	

Madison Square Presbyterian Church.

SUNDAY, DECEMBER 24—11 A. M.

Gloria.....	Mercadante
Female trio.....	Henry Smart
Solo.....	Gounod
Trio and chorus.....	Mendelssohn

7:45 P. M.

Angelic voices.....	Gounod
Gleaming star.....	Cecil Klein
Trio.....	Haydn
Christmas carol.....	Schumann

Fifth Avenue Baptist Church.

SUNDAY, DECEMBER 24—MORNING.

Offertory on two Christmas hymns.....	Guilmant
Behold the Day-Spring from on high.....	R. T. Percy
Angels from the realms of glory.....	G. W. Warren
Gloria in Excelsis.....	Tours
Nazareth.....	Gounod
Sanctus.....	Cooper
Tenor solo—Noël.....	Adam
St. Cecilia offertory.....	Batiste

EVENING.

Cantilene pastore.....	Guilmant
Sanctus.....	Tours
Christmas hymn.....	Otis
Bethlehem.....	Coombs
Far in the deep of the beautiful night.....	F. N. Shepperd
March of the Three Magi Kings.....	Dubois
Organist and director, Richard T. Percy. Soprano, Miss Mary H. Mansfield; alto, Miss Emma Mueller; tenor, S. Fischer Miller; bass, Clemente Bologna.	

Church of Zion and St. Timothy.

322 West Fifty-seventh street.

11 A. M.

Organ prelude, Offertory on two Noëls.....	Guilmant
Processional, Praise by the Father.....	Gounod
To Deum, in G.....	Calkin
Introit, Adepte Fideles.....	
Kyrie, Sanctus, and Gloria in Excelsis, in F.....	Tours
Offertory—	
Trio, Say where is He born.....	
Chorus, There shall a star.... from Christus... Mendelssohn	
Organ postlude, Concertante in C.....	Händel
Organist and choirmaster, W. R. Hedden.	

Madison Avenue Baptist Church.

SUNDAY, DECEMBER 24—MORNING.

Organ and violin præludium, Prelude and fugue.....	Bach
Anthem, Bethlehem (organ, violin and harp).....	Bartlett
Hymn, Brightly gleams our banner.....	
By 100 children.	
Antem, Nazareth.....	Gounod
Kyrie.....	Stainer
Hymn.....	Gregorian
Offertory, In David's holy city.....	Bartlett
Organ postlude, Overture, Tannhäuser.....	Wagner

EVENING.

Organ præludium, Grand Chœur.....	Guilmant
Gloria, Twelfth Mass.....	Mozart
Anthem, Festival Te Deum.....	Buck
Anthem, Noël.....	Adam
It came upon the midnight clear.....	Gilchrist
Offertory, The Persian wise men.....	Andrews
Recessional.....	Barnby
Organ postlude, Grand Fantaisie.....	Bartlett
Organist and choirmaster, Homer N. Bartlett. Soprano, Ida Belle Cooley; contralto, Mrs. Wm. E. Mulligan; bass, Geo. W. Huss; violin, B. H. Hoffman.	

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Lexington Avenue Baptist Church.

Lexington avenue, corner of 11th street.

10:30 A. M.

Organ voluntary, Pastoral Symphony.....	J. S. Bach
Doxology.....	
Te Deum in B.....	F. W. Batzheimer
Anthem, Brightest an' best' of the sons of the morning.....	Dudley Buck
Anthem, While shepherds watched their flocks.....	W. J. Best
Response, Hail to the Lord's Anointed.....	Fanny M. Spencer
Offertory, Bethlehem (quartet).....	Homer N. Bartlett
Postlude, Marche religieuse.....	Adolphe Adam

7:30 P. M.

Organ voluntary, Pastorale from Second symphony.....	C. M. Widor
Hymn.....	
Ascription, How beauteous on the mountains.....	Fanny M. Spencer
Oratorio, The Christ.....	C. B. Rutenber
Lexington Avenue Choral Society.	

St. James' Lutheran Church.

Madison avenue and Seventy-third street.

11 A. M.

Anthem, Before the heavens were spread abroad.....	Parker
Responses, arranged from.....	
Kyrie, chant.....	Layris
Anthem, There were shepherds abiding in the field.... J. Myles Foster	Norris
Gloria in Excelsis (old chant).....	
Anthem, Sing, O heavens.....	Tours
Mr. E. D. Jardine, organist. H. R. Humphries, choirmaster and musical director. Miss Bertha M. Cox, Miss Nellie Hall, Miss Carrie Raymond, Miss M. Morton, Mr. H. R. Humphries, Mr. E. C. Benedict, Jr., Mr. W. F. Spencer and Mr. R. McConnell.	

St. Thomas' Church.

Fifth avenue and Fifty-third street.

11 A. M.

Processional Hymn 24, in carol form.....	James Kent
Venite, plain song, eighth Gregorian tone.....	Richard Hoffman
Te Deum Laudamus.....	
Benedictus.....	
Introit, It came upon the midnight clear (Hymn 22 in anthem).....	G. W. Warren
for four voices.....	
Kyrie Eleison.....	
Gloria Tibi.....	Beethoven
Nicene Creed, from service in D.....	G. W. Warren
Hymn 25, Adeste Fideles.....	
Offertory pastoral, Hark the hosts of Heaven are singing.... Gounod	
For quartet—Violin, harp and organ; and (at the Ascription) full chorus.....	

BROOKLYN.**St. Clement's Church.**

Pennsylvania avenue and Liberty street.

11 A. M.

Te Deum.....	
Kyrie.....	
Gloria Tibi.....	
Deo Gratias.....	
Sanctus.....	
Benedictus qui venit.....	
Agnus Dei.....	
Offertory, There were shepherds.....	
Choirmaster, Henry E. Duncan.	

Central Congregational Church.

Hancock street, near Bedford avenue.

SUNDAY, DECEMBER 24—MORNING.

Prelude, Toccata, in D.....	Dubois
Te Deum, in G.....	Calkin
Anthem, Behold, I bring you good tidings.....	Goss
Offertory, Sing, O heavens.....	Tours
Ascription, Gloria in Excelsis in F.....	Weber
Postlude, Jubilee overture.....	

Prelude, Pastorale from First sonata.....	Guilmant
Anthem, There were shepherds abiding in the field.....	Foster
Benedictus, in B flat.....	Hanchett
Response (quarter note) Holy night.....	
Offertory, Behold, I bring you good tidings.....	Barnby
Solo, The birthday of a King.....	Barnby
Ascription, Like silver lamps.....	Neidlinger
Recessional, It came upon the midnight clear.....	Sullivan
Postlude, Tannhäuser march.....	Wagner

Clinton Avenue Congregational Church.

Clinton and Lafayette Avenues.

SUNDAY, DECEMBER 24.—MORNING.

Organ	Prelude in C minor	J. S. Bach
Pastorale	C. Whitney Coombs	
Anthem, Bethlehem	Fred Schilling	
Offertory, The herald star		
Hymn, in anthem form—		
Brightest and best of the sons of the morning	W. W. Gilchrist	
Postlude, Fantaisie in A minor	Lemmens	

VESPER SERVICE 4 P. M.

Prelude, Offertory on two Christmas hymns	A. Guilmant
Anthem	M. B. Foster
There were shepherds	J. Barnby
The First Christmas	
The Annunciation	
The message to the shepherds	
Cradle song of the Blessed Virgin	
Gloria in Excelsis	
Like silver lamps	J. Barnby
Offertory, The manger cradle	W. H. Neidlinger
Hymn, in anthem form—	
It came upon the midnight clear	G. W. Marston
Postlude, Festival finale	Frank Taft
Choirmaster and director of music, W. C. Baird; soprano, Miss Josephine McPherson; contralto, Miss Jessie H. Matteson; bass, W. Mr. C. Baird; tenor, Mr. George L. Ellard; Mr. Frank Taft, organist; volunteer chorus of twenty voices.	

Plymouth Church.

Orange, near Hicks street.

SUNDAY, DECEMBER 24—10:30 A. M.

Prelude, March of the Magi kings	Dubois
Carol, O little town of Bethlehem	Morse
Tenor solo, Down through the ages	Case
Postlude, Pastoral, from The Messiah	Händel
Anthem, Christmas	Shelley
Postlude, Offertoire, Noli, No. 8	Grison

7:30 P. M.

Prelude, Prayer, Cradle song	Guilmant
Carol, Holy night	Barnby
Recitative, solo	
There were shepherds	
And lo! the angel of the Lord	
And the Angel said...	
Then shall the eyes of the blind...	
He shall feed His flock...	
Come unto Him...	
Sanctus, Mass No. 2	Gounod
Alto solo, Noli	Gower
Anthem, Like silver lamps	Barnby
Offertory, Mélodie (violin and organ)	Guilmant
Trio, Christmas time (soprano, alto, tenor)	Gade
Anthem, Nazareth (baritone and chorus)	Gounod
Postlude, Offertoire in B flat, Noli	Guilmant
Organist and choirmaster, Charles H. Morse. Soloists—Soprano, Miss Annie Wilson; alto, Miss Julia F. May; tenor and violin, Henry L. Case; baritone, Frederic Gillette. Chorus of thirty-five voices.	

St. Ambrose R. C. Church.

Tomkins avenue and De Kalb avenue.

SOLEMN HIGH MASS.

Processional, Coronation march	Meyerbeer
Grand mass, in D minor	H. G. Ganss
Quintet and chorus	
Veni Creator	Dr. Grey
Offertory, Pastores	Male quartet
Soli and chorus	Lambillotte
Christmas hymn, Adeste Fideles, Congregation	
Organist and director, Miss Helene McInerny. Soprano, Miss Alice Sheridan; mezzo soprano, Miss Louise Carr; contralto, Miss Annie Kane; tenor, Mr. William E. Nash; basso, Mr. Maurice R. Nash, and a chorus of twenty-five voices.	

St. Patrick's Church.

Corner Kent and Willoughby avenues.

HIGH MASS 5:30 A. M.

Mass in C, for two voices	Battmann
Offertory, Adeste Fideles	Ancient
Choir from the Young Ladies' Sodality under direction of Miss Catherine Collins	
SOLEMN HIGH MASS 11 A. M.	
Organ solo, Pastoral	Widor
Kyrie Elision, quartet and chorus, Mass in C, op. 80	Beethoven
Gloria	
Gloria, Exultate Deo chorus	
Gratias, trio for contralto, tenor and bass	Rossini
Domine Deus, tenor solo	
Qui tollis, soprano solo	
Quoniam Tu solus sanctus, bass solo and chorus	
Veni Creator, contralto solo	De Monti
Credo	
Credo in unum Deum, chorus	
Et incarnatus est, solo quartet and chorus	
Et resurrexit, bass solo and chorus	
Et vitam, fugue, chorus	
Offertory, Christmas hymn	
Pastores erunt filii anni	Lambillotti
Sanctus, chorus, Mass in C, op. 86	Beethoven
Agnus Dei and Domine nobis pacem, Mass in C, op. 86	Beethoven
Finale, Christmas hymn, Adeste Fideles, arranged by Novello	
Prof. Bernard O'Donnell, musical director and organist. Miss Mary C. Keech, soprano; Mrs. Helen O'Donnell, contralto; Mr. John J. Clancy, tenor; Mr. Arthur S. Somers, bass	

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Westminster Presbyterian Church.

Clinton street and First place.

MORNING.

Prelude, Chorus, A major	A. Guilmant
Shout the glad tidings	Schnecker
Holy Christmas night	E. Lassen
Scherzo (H. Hofman)	H. K. Shell
And there were shepherds	W. S. Johnson
Sing joyously	F. H. Damrosch
Postlude, Hallelujah Chorus	Händel

EVENING.

Prelude, Allegro, sonata No. 1	Mendelssohn
Hark! what mean those holy voices	Schnecker
Christmas chime	A. Cantor
How brightly dawns	H. R. Shell
Postlude, Triumphal march	A. Guilmant
Organist and choirmaster, B. E. Hand	

St. Martin's Church.

President street, near Smith.

SOLEMN HIGH MASS—11 A. M.

Prelude, Christmas offertory	Lemmens
Solemn procession, O come, all ye faithful, Proper melody	
Introit	
Kyrie, in B flat	
Sainte messe hymns, Hark! the herald angels sing	Schubert
Credo, in B flat	Mendelssohn
Offertory hymn, Of the Father's love begotten, Plain song	Schubert
Sanctus	
Benedictus	
Agnus Dei	
Gloria in Excelsis	
Abolition Hymn, White shepherds watched their flocks by night	Gustav Merkel
Postlude, Christmas march	

Church of Our Lady of Victory.

Throop avenue and McDonough street, Brooklyn.

Prelude, Adeste Fideles.

Kyrie and Gloria, Grand military mass.

With orchestral accompaniments.

Introit, Veni Creator, tenor solo and quartet, arranged

from

Credo, from grand military mass.

Offertory, Cantique de Noël.

With violin obligato.

Sanctus

Agnus Dei

Postlude, Marche Triomphale.

Organist, Mrs. Lucie E. Campbell. Sopranos, Mrs. Wm. Galt Hill, Miss Mary Thornton Flaherty; altos, Miss Martha Kelly, Miss Eva Fortune; tenors, J. F. R. McMahon, Mr. Carolan; bassos, Wm. Fitzpatrick, Wm. Nevin Brown.

OUT OF TOWN.**Peddie Memorial Church.**

Newark, N. J.

SUNDAY, DECEMBER 24.

Opening service—

And the glory of the Lord

Hark! the herald angels sing

Gloria Patri, in G.

And there were shepherds (new).

Soloists—Carrie Miller, Bessee Bowman.

Organ, The march of the Magi.

Duet, There was joy in heaven

Bessee Bowman and James Sauvage.

Organ, Transcription of Nazareth.

Solo, Christmas

Mr. Sauvage.

Organ postlude, The Hallelujah Chorus.

Organist and musical director, E. M. Bowman.

Händel

Organist, Mr. Henry Hall Duncklee. The quartet from the Brick Church, Fifth avenue, New York city, composed of Miss Alice Breen, soprano; Mrs. Frederick Dean, contralto; Mr. May, tenor; Mr. W. E. Harper, bass, will sing.

Organist and choirmaster, Frank Donahue. Choir of 125 voices under Mr. Alfred de Sere.

The Five Psalms will be chanted antiphonally, to the proper Gregorian tones, by the cathedral and sanctuary choirs.

Hymn, Jesus Redeemer.

Magnificat.

Alma Redemptoris.

Or Salutaris.

Adeste Fideles.

Tantum Ergo, plain chant.

Organist and choirmaster, Frank Donahue. Choir of 125 voices under Mr. Alfred de Sere.

Hillside Presbyterian Church.

Orange, N. J.

SUNDAY, DECEMBER 24—MORNING.

Organ prelude, Christmas pastorela	Merkel
Anthem, Festival Te Deum	Buck
Offertory, soprano solo, Bethlehem	C. Whitney Coombs
Postlude, Gloria (Ninth Mass)	Mozart

EVENING.

Organ preliminaries from The Messiah:	
There were shepherds.	
And lo! the angel	
Calm on the listening ear of night	Marston
Brightest and best of the sons	Buck

Offertory, Pastoral Symphony	
Postlude, Hallelujah Chorus	Handel
Organist, Adelaide Coommelise.	

First Presbyterian Church

South Orange, N. J.

SUNDAY, DECEMBER 24.



BOSTON, December 17, 1888.

MISS LILIAN CARLSSMITH gave a song recital in Chickering Hall Monday evening, the 11th. She was assisted by Mr. Arthur Foote, pianist. The program was as follows:

Cycle of Christmas songs.....	Cornelius Johns
"Amour! viens aider".....	Saint-Saëns
"Coming up from Richmond".....	Foote
An Irish folk song.....	Johns
Roumanian Gypsy song, No. 2.....	Pessard
"Bon jour, Suzon".....	Foote
Eccstacy.....	Mrs. Beach
"If".....	Cole
"O, bid your faithful Ariel fly".....	T. Linley, Jr.
Barcarolle, F minor, for piano.....	Rubinstein
Waltz, E major, for piano.....	Moszkowsky
"My true love lies asleep".....	Miss Lang
"Ye Scuttle Hatt".....	Felton
"The Garden of Roses".....	Miss Lang
"April Weather".....	Chadwick
Egyptian song.....	N. G. Bach
"J'ai perdu celle".....	Anon.
Song from a Dalekarian dance.....	

A long program, as you see; and indeed it was a long one to hear.

Miss Carlsmith has, it is true, improved in certain respects during the last three years. Her intonation is purer, although it is not yet faultless. Her attack is cleaner and more precise. Her enunciation is, as a rule, excellent. She is evidently ambitious, and I have no doubt but that she is diligent in her work. Unfortunately her voice is not properly placed. If Scalchi is a quartet, Miss Carlsmith is a sextet, possibly an octet. When Miss Carlsmith wishes to produce a great effect she forces tone; and when certain notes in a song afford display for her better tones she italicizes those notes without regard for their position in the musical sentence, careless of the accompanying words. Her emotions as a singer smack of insincerity. She seems to be without imagination. And in whatever she does there is an absence of native musical refinement.

Although the songs by Saint Saëns, Pessard and N. G. Bach are provided with translations into English, which were indeed printed in the program book Miss Carlsmith indulged herself in a display of French, I am sure it was French, for by paying close attention I made out such words as "Amour" and "Bon jour" and "J'ai." But it was the French of Chaucer's nonne, a prioress.

After the score of Stratford atte Bowe,
For Frensch of Parys was to hire unknown.

Miss Carlsmith was applauded heartily by a large audience. She was recalled, and twice was she obliged to repeat a number.

Mr. Foote played the accompaniments earnestly and with a dry, wooden touch. His solo numbers were delivered without charm of tone, and at times his technic was inadequate.

In this connection let me quote from an eminently sen-

sible editorial article in THE MUSICAL COURIER of the 18th inst.:

"But first and foremost a pianist must have a musical touch. It is born, not made. Mr. Lang or Mr. Ehrlich may preach about the 'phrase' and the 'intellectual coloring' from now to doomsday. The proof of the touch is the sound thereof." Amen, with all my heart!

Some of the songs chosen by Miss Carlsmith were sung in Boston, it is said, for the first time. Let us now leave the singer and consider, for a moment, the subject of the songs.

Gautier once apologized for writing a book by saying in the preface that it was then considered as indecent for a young man to appear in society without his book as it would be for him to appear without his trousers.

Here in Boston nearly every composer feels it a solemn duty to burst forth into song.

But there are many varieties of song.

A well-known composer told me the other afternoon that the ideal song was the one written for a first-class singer and an audience of three. He did not state whether the composer should have the privilege of picking out the three, "the most senseless and fit."

It is a question in my mind whether the definition will stand fire. But evidently some of our local composers adopt it as a working hypothesis. I here add that the composer of the epigram is not among them, and that his songs are popular with amateurs and with musicians.

Too many of these local composers forget the great saying of Walt Whitman, the summing up of the wisdom of the Greeks: "The art of art, the glory of expression and the sunshine of the light of letters is simplicity. Nothing is better than simplicity. Nothing can make up for excess or for the lack of definiteness." To speak in literature with the perfect rectitude and insouciance of the movements of animals and the unimpeachableness of the sentiment of trees in the woods and grass by the roadside is the flawless triumph of art. If you have looked on him who has achieved it you have looked on one of the masters of the artists of all nations and times. You shall not contemplate the flight of the gray gull over the bay, or the mettlesome action of the blood horse, or the tall leaning of sunflowers on their stalk, or the appearance of the sun journeying through heaven, or the appearance of the moon afterward with any more satisfaction than you shall contemplate him." And how hard a thing is this simplicity!

Let me take some examples.

Here is Ethelbert Nevin, who, I regret to say, is now a victim of nervous prostration. A volume of ten songs by him has just appeared. Each song bears the familiar hallmark of Nevin. When I hear a melody by him I think of William Blake's

Piping down the valleys wild,
Piping songs of peasant glee.

And by the way, Nevin could write the music for Blake's "Chimney Sweeper," if anyone could.

Take, for instance, Nevin's setting of Stevenson's "Ev'ry night my pray'r I say." It is a song of only a page and it was written four years ago. Is it not simplicity itself? There is no puerility, there is no triviality; there is no affectation, as though the composer said aloud: "Come now, I unbend and show you how simple I can be." The music is as frank as is the text.

Or take the charming setting of Orsola's song from "Par le Glaive;" or in fact any one at random. You find

first of all a melody apparently spontaneous; you find harmonies that support, enrich, but do not call the attention away from the singer; and the results of faithful technical study do not obtrude. The appeal is direct; there is no attempt to create merely a *stimmung*; and indeed for that in a simple song there is hardly time or room. I do not say that this music is great or wonderful or unapproachable; I do not say that it is always absolutely original. I do say that Mr. Nevin's songs have a peculiar fragrance; that they charm; that they at times move. Do you remember "Little Boy Blue?"

But there are some of our song writers who begin at the other end. They are ambitious. They wish to continue the work of Brahms, the song writer, even before he is dead. They search first of all to be deep, to create a mood, to suggest, to hint; they work problems; they do everything but sing frankly and from the heart. They have studied enough; they are industrious, and sometimes one almost wishes that they were lazy. Some of them have shown occasionally that they could write without affectation, and then they appeared to best advantage.

They forget that a short song is not a cantata. Better a simple melody for three simple verses with variety only in the accompaniment than this fretting and fuming to put in colored setting each word of each verse.

Or is a song really a song when it demands the sweat of an imaginative singer to make it intelligible or endurable? Is Delarte's "Job," a vague thing of thirty-two measures twice repeated, a song?

Has not Mr. Lynes written pretty tunes, and are they to be condemned because they are simple and singable? Have not Messrs. MacDowell and Chadwick written tunes that appeal to any simple minded hearer, and will anyone deny them contrapuntal facility or the ability to splash color all over the page if they are so inclined?

Now, take the case of Miss Lang, who has written a few pleasing melodies, that pleased chiefly on account of their simplicity. The songs that were sung by Miss Carlsmith are presumably among her latest compositions, and they are smirched with affectation. She sets Marion Crawford to music, and please listen to the first sentence: "There is a garden of roses far away to the East, where a maiden lies asleep; the roses have no thorns in that garden, and they grow softly about her, to make a pillow for her fair head."

Why would not an extract from "Sir Francis Bacon's Cipher Story, Discovered and Deciphered by Orville W. Owen, M. D." serve as well? Let us take the very opening:

Thus leaning on my elbow I begin the letter scattered wider than the sky and earth;
And yet the spacious breadth of this division,
As it spreads around in the widest circle,
Admits the mingling of the four great guides we use,
So that we have no need of any minute rule
To make the opening of our device
Appear as plainly to you as the sun.

Here's stuff enough for a symphonic poem.

While it is true that a composer of genius could no doubt set decent music to a page of McCulloch's "Dictionary of Commerce," such a choice of text would seem eccentric. And here is Miss Lang, a young maiden not without musical ability, who apparently by the very choice of her text strives to be original, to do something new, to arouse attention; whereas her chief duty is to tell a story simply and modestly as becomes a maiden. Yet I am aware that a musical woman when she composes too often attempts

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the gigantic, and in noise and pother and commotion easily surpasses man; witness Augusta Holmès.

This curious characteristic of woman may perhaps be allied closely to the paradox of Sir Richard Burton, that the love of women for nursing the sick at home and in hospital arose from the fascination exerted over her by blood and cruelty and the sight of bodily or mental anguish. Miss Lang is gentle enough, but she is vague in her latest originality. These last songs are amorphous. There is no keystone. There is no climax. There is no remembrance of them save the belief that the singer read conscientiously a certain number of notes.

Mr. Clayton Johns has in time past shown a pretty knack of affable and gentle melody. But what the deuce is Mr. Johns doing in Roumania, 'way off there with gypsies?

The trip was surely compulsory, for I can only with difficulty imagine Mr. Johns really enjoying himself away from Boston and his friends.

But is there no place in song writing for symbolism? Is there no room for a décadent?

That depends on the man. How many Rimbauds, how many Laforgues are there in the ranks of these panting, hysterical or mystic Frenchmen?

Or is the highest flight of symbolism to be compared with this bold, frank statement of an ancient Greek—"The moon has set, and the Pleiades and the nights are at midday, and the hour is come, and I sleep alone."

That Greek knew the simplicity adored by Whitman.

Miss Grace Dyer, mezzo soprano; Dr. Clarence B. Davis, tenor; Mr. J. L. Thomas, bass; Mr. Theodore Gordon, violinist; Miss Marguerite Agnew, pianist, and the Harvard Male Quartet appeared at the fifth Suffolk Musicales in Music Hall the evening of December 12. Mr. Joseffy had been announced by the manager, but Mr. Joseffy did not keep his engagement, "as he has not yet recovered from a serious indisposition." The concert itself does not require attention. Amateurs played and sang. At the next musical the Marteau Concert Company will be the attraction.

Mr. B. J. Lang gave a second lecture on "Pianoforte Touch" in Chickering Hall last Friday afternoon. I was not present. Let me therefore, recommend to your thoughtful consideration the article that appeared in last evening's "Transcript." The author is undoubtedly Mr. W. F. Aphor. It appears from this article that Mr. Lang is a great discoverer, worthy to be mentioned with the man who invented iron or first ate an oyster. But let Mr. Lang—or rather Mr. Aphor—speak for himself:

The results of Mr. Lang's long and careful study of the subject have already been stated, and even discussed to a considerable extent, in these columns. It surprised us a little yesterday afternoon that he laid such slight emphasis as he did upon what is really new in the conclusions at which he has arrived. Mr. Lang's discovery and thoroughly convincing proof of the hitherto almost unsuspected fact that the particular manner of striking, pressing upon, or otherwise depressing the piano key has and can have no influence whatever upon the manner in which the hammer strikes the string, save in the single matter of greater or less dynamic force, are certainly of the very greatest theoretical interest. And this fact must necessarily bring about a certain modification in the current theories of piano playing. It proves that what is generally called "touch" in piano playing—that is, the mechanical means by which a pleasing or unpleasant effect of tone or quality is produced—does not depend upon the particular manner in which the separate keys of the keyboard are struck by the player's fingers, but upon something else. It certainly cannot be said that Mr. Lang did not affirm this yesterday afternoon; but he laid far less stress upon it than one would naturally expect a man to lay upon a statement so new and apparently so contradictory to generally received ideas on the subject. We doubt if many in the audience appreciated the full value of this discovery or even its real nature.

Mr. Lang did, however, lay great stress upon the fact that some of the already well-known means of securing a good "touch"—means taught empirically by experience and long practical experimenting—were really valuable. He did not state so clearly and unmistakably, though, that the current theories about the recognized methods of securing a good touch were in some respects fundamentally wrong, and that the real virtue in these methods lay elsewhere than their

originators supposed. Yet this is the unavoidable logical conclusion to which one is forced, and one would have liked to hear him state it more plainly and uncompromisingly. For instance, one would have liked to hear him say fairly and squarely that the perfect flexibility of fingers, hand and wrist, and the total absence of rigidity in the same, which have long been recognized as essential factors of a good piano touch, were really so, not in virtue of their having any influence whatever upon the quality of tone of individual notes, but simply because they afford the pianist a better and easier means of grouping together the component notes of a phrase as to give the listener the general impression of a pleasing quality of tone. This is merely one instance among many.

Upon the whole Mr. Lang seemed a little hampered by the fear that his listeners might be inclined to take what was original in his views for more than it was worth, and might be tempted to base wrong or extravagant conclusions upon it. But the lecture was exceedingly interesting, and was listened to with the closest attention from beginning to end. What it lacked was perfect definiteness and distinctness in the summing up.

It is said that Mr. Emil Paur, conductor of the Boston Symphony Orchestra, will play here early in January the solo part of Beethoven's E flat concerto for piano and orchestra.

The Kossuth Lajos Hungarian Gypsy Band, assisted by a whistler and a humorist, will give a concert at the Columbia Theatre this evening.

"The Messiah" will be given by the Händel and Haydn to-morrow evening. Mrs. Burch, Miss Desvignes, George Simpson and Carl Dufft will be the soloists.

The third concert of the Adamowski Quartet will be given Tuesday afternoon at 3 o'clock. The program includes Beethoven's F minor quartet, op. 95, and Tschaikowski's F major quartet.

A concert of orchestra and piano music will be given in Bumstead Hall Wednesday afternoon by Miss Mathilde Rudiger and an orchestra under the direction of B. J. Lang.

The program of the symphony rehearsal and concert this week will be as follows, Beethoven's first symphony; serenade, Mozart; Schubert's overture, "Rosamunde." Mr. Baermann, the pianist, will play the solo part of Beethoven's G major concerto.

Joseph Slivinski will appear here in Music Hall early in January.

Miss Gertrude Franklin will give a song recital in Steinert Hall Tuesday evening, January 16. PHILIP HALE.

MUSIC IN BROOKLYN.

THE story is too good not to go on record, so here's for it.

A committee from a musical club in Brooklyn recently went on a hunt for a room wherein to hold meetings, &c., and as it chanced the gentlemen ran up against a manager who offered his hall on the most liberal terms. The committee was delighted at first, but left the manager shortly after, declining his offer. While discussing the preliminaries the manager casually remarked that a sideboard or a beer keg would not be tolerated or allowed in the building.

"Oh, we could not think of having a musical club headquarters where it was difficult to obtain beer."

The inference is that a musical organization cannot thrive when deprived of the product of the brew and goes to show that THE MUSICAL COURIER had a level head when it wrote:

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* * *

Miss Emma Thursby, assisted by Miss Dora V. Becker, violinist; Miss V. M. Serbert, contralto; Miss Jessie Shay, pianist; Mr. J. A. Higgins, tenor; Mr. E. S. Swalm, baritone, and Mr. Geo. W. Colby, accompanist, gave a concert in the First Reformed Church Monday evening, December 11.

Miss Thursby's voice is as charming as ever, and her ability to enthuse an audience is as great as when she sang in Europe several years ago. Her ballad singing was particularly well received, and her audience hardly let her de-

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cline after an encore ballad as daintily done as the number preceding, which won the encore.

Miss Dora Valasca Becker was another favorite of the evening. Her entrance, so full of modesty, has a charm about it that wins the hearts of her auditors. There is no affectation about her. In spite of this unstudied simplicity you are conscious that there is power in the young lady, and when she draws her bow across the strings you realize that this modest bearing is the result of self reliance, coupled with the natural qualities to be found in a lady of breeding. Miss Becker received a very flattering encore and responded thereto.

Pouch's Gallery on Tuesday afternoon, December 12, was as fashionable an audience as ever gathered there. Mrs. Helen Maigille, a social leader and a patroness of music, was instrumental in gathering the brilliant audience that listened to the following program:

Piano solo, "Aufschwung"..... Schumann
Miss Belle Louise Maze.

Essay, "Madame Recamier"..... Miss Lucie Chew Kennedy.

Vocal solo, "Still as Night"..... Bohm
Miss Mary Thornton Flaherty, mezzo soprano, pupil Mrs. Maigille.

Violin solo, "Air Varié"..... Vieuxtemps
Mr. Hubert Arnold.

Vocal solo, aria (selected)..... Rossini
Mrs. Maigille.

Piano solo, "Papillon," "Hark, Hark, the Lark"..... Miss Maze.

Vocal Solo, "Cantique de Noël"..... Adam
Miss Flaherty, and violin obligato by Mr. Arnold.

Violin, "Réverie"..... Vieuxtemps

"Scherzo Fantastique"..... Bassini
Mr. Arnold.

"Serenade"..... Schubert
Mrs. Maigille. (Violin obligato by Mr. Arnold.)

Piano solo, "Impromptu"..... Schubert
Miss Maze.

* * *

On Tuesday evening the Apollo Club, under the baton of Dudley Buck, opened its winter season at the Academy of Music. Miss Olga Pevny, soprano, and Miss Maud Powell, violinist, were the soloists. The club's numbers were Max Bruch's "Roman Song of Triumph," Eisfeldt's "On the Seashore," "Mohring's "Dying Trumpeter," and "In Memoriam," to Mr. William B. Leonard, who was the first president of the club. The words of "In Memoriam" were written by Mr. B. K. Phelps; music by Dudley Buck. Miss Pevny and Miss Powell were both well received.

* * *

Last week, Tuesday, in Wissner Hall, Mr. Carl Fiqué successfully organized the Carl Fiqué Ladies' Vocal Club. The club's plans are not yet definitely known. It numbers among its members some of the leading church singers of Brooklyn. The active members enrolled are Mrs. Petersen, Mrs. Treckmann, Miss Hoeb, Miss McGrawne, Miss O'Meara, Miss Olwell, Miss Sorzano, Miss McSherry, Misses E. and T. Rooney, Miss Otten, Miss Heissenbuttel, Miss Ahrens, Miss Wittchen, Miss Colling, Miss Webster, Miss Hochhausen, Miss Gimpel, Misses C. and A. Mahnken, Miss Noack, Miss Dehls, Miss Glocke, Miss Quick, Miss Arming, Miss Foote, Miss Liebmann, Miss Dunklee, Miss Sackett and Miss Furgang.

Mr. Fiqué sends out a cordial invitation to ladies desiring membership and will see them for that purpose at Wissner Hall any Tuesday forenoon at 10.

Mr. George Werrenrath, assisted by Mr. Carl Venth, violinist; Mrs. Carl Venth and Mr. Robert Thallon, pianists, gave "an evening with Gounod" Tuesday December 12. Mr. Werrenrath was received with marked approval by his audience that gathered to welcome him back to the concert stage, after a few seasons' absence. His work was most artistic and refined.

Private musicales are the "go" this season, Mr. and Mrs. Julius P. Storm gave their friends some fine music last Wednesday evening at their residence, 376 Monroe street. The artists were O. G. Storm, violinist; Herbert Saundorn, organist of the Park Congregational Church; Miss Mattie Carine, soprano; Miss Clara Bradell, soprano; Miss Anna Bradell, contralto; Miss Mamie Nagle, pianist; Miss



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Farrell, contralto, and Frank Cuddy, reader. Among these who enjoyed Mrs. Storm's hospitality were Mr. and Mrs. George Reichmann, Mr. and Mrs. Charles Erskine, Mr. and John Clapp, Mr. and Mrs. Valentine G. Bradell, Miss Anna Bradell, Miss Clara Bradell, Miss May Naegel, Miss Mamie Currie, Miss Farrell, Miss Josie Farrell, Frank Cuddy, Herbert Jaumann, William T. Murphy, O. G. Storm and Miss Mary MacCasson, of Philadelphia.

The Philharmonic Club of New York gave a chamber music concert before the Department of Music of the Brooklyn Institute at Association Hall Wednesday evening. Miss Marion S. Weed, the young and beautiful mezzo-soprano, was the soloist. As usual, the concert given by this organization was most interesting and artistic.

An incident that should not go unnoticed was the singing of Miss Nellie Stevens, of New York, at the first musical of the Phelps-Grosse Musical College recently. The young soprano showed promise of maturing into an artist when years shall have ripened her artistic sensibility. The young lady's voice was commented on favorably by all her auditors. She is a pupil of Miss Jessie Howard Matteson.

Boys and men from Old Trinity and St. Chrysostom's churches in New York reinforced Choirmaster McDonough's choir at the Church of the Good Shepherd and held an interesting choir festival Tuesday evening, December 12. Gounod's "Messe Solennelle," with offertory from Rossini's "Stabat Mater," was impressively sung. The soloists were Mrs. Antoinette Summers, soprano; Mrs. Charlotte Winham, alto; Miss Emma Ostrander, of the Church of the Good Shepherd, soprano; Mr. Joseph Bensel, tenor; Mr. E. Sperry, bass; Mr. Frank Battilana, violin.

A monster festival by all the boy choirs of Brooklyn would be an event in the city, and some day the festival will be held.

The Seidl Society gave its third evening concert Thursday. Mr. Seidl conducted a full orchestra in his masterly manner. He is too well known for extended notice. He had for a soloist Mr. Henri Marteau, the young French violinist, who was received with marked favor.

The Seidl Society, headed by Mrs. Colonel Langford, gives to Brooklyn six concerts of great merit every season. Mrs. Langford is an indefatigable worker, a patroness of music on the right lines, and her work deserves to succeed. From the elegant audiences that turn out in all weathers her work is successful.

Following is the program played Thursday evening: Overture, "Gwendoline" (new).....Chabrier Divertimento (new).....Bach

(Adapted and orchestrated by Anton Seidl.)

Introduction and scherzo capriccioso.....Saint-Saëns

Mr. Henri Marteau.

"Dance of Nymphs" (new).....George Schumann

"Dance of Syphs".....Berlioz

Violin solos—

"Méditation" (dedicated to Mr. Marteau).....Massenet

"Parsifal," paraphrase.....Wilhelm

Mr. Henri Marteau.

Symphonic poem, "Les Préludes".....Liszt

Friday afternoon and Saturday evening the Boston Symphony Orchestra were heard in rehearsal and concert, Mr. Emil Paur conducting. Mr. Franz Kneisel was the soloist.

The program follows:

Symphony No. 4 (dramatic), in D minor, op. 95.....Anton Rubinstein

First movement from concerto for violin, in D major,

op. 61.....Ludwig van Beethoven

Cadenza by Joachim.

Variations on a theme by Haydn.....Brahms

Symphonic poem, "Vitava".....Friedrich Smetana

N. Y. English Ballad Co.—The members of this popular organization for the season 1893-'94 are as follows: Mrs. Carrie Hun-King, soprano; Mrs. Julie de Ryther, contralto; Mr. Albert King, tenor; Mr. Carl Dufft, bass; Mr. Albert Glose, piano; Mr. Will E. Taylor, accompanist. The company appear in New Rochelle January 15 and Jamaica, L. I., January 16.

Miss Roberts Receives.—Miss Alice J. Roberts, of Elmina, N. Y., gave a reception at her residence yesterday afternoon, at which musical selections were given by Miss Fannie E. Long, Miss Alice Jennings Barker, Miss Elizabeth Slee, Miss C. H. Stevens, Miss Mary White, Mr. Siple and Mr. Meyer.

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A Vassar Musical Club.—The following program was given at 3:45 p. m. December 15. Miss Jessie L. Macdonald is the president of the club. The participants are pupils of Miss Lydia Annie Whitney, Miss Jessie L. Chapin and Mr. James Sauvage. Professor Bowman attended:

Allegro, sonata in B flat.....	Mozart
Romance in A flat.....	Mozart
"Les Deux Alouettes".....	Leschetiski
"Ah! 'Tis a Dream".....	Hawley
"Kamennoi-Ostro".....	Rubinstein
Andante in F.....	Beethoven
	Miss Ranney.
	"Where go the Boats"
	"Fairy Bread"
Song pictures.....	Eleanor Smith
	"The Swing"
	"The Lamplighter"
	"A Visit from the Sea"
	"Autumn Fires"
	Miss Cooney.
Allegro con brio, op. 2, No. 3.....	Beethoven
	Miss Holmes.

Wild's Christmas Music.—At his 148d Sunday recital last Sunday in Unity Church, Chicago, Mr. Harrison M. Wild gave the following program of Christmas music:

"For Unto Us a Child is Born".....	"Messiah".....	Händel
Pastoral Symphony.....		
"Hallelujah Chorus".....		
Quartet, "A Christmas Hymn".....		Otis
Christmas sonata, op. 32.....		Dienel
Song, "Christmas Song".....		Adam
"The Holy Night".....		Buck
Offertory on two Christmas Hymns, op. 10, No. 2.....		Guilmant
"Christmas March," op. 14, No. 6.....		Merkel
Quartet, "There Were Shepherds".....		Foote
Christmas Offertoire, op. 24.....		Grison

No concerts will be given during the holidays.

Clara Poole-King.—Mrs. Clara Poole-King continues to book many engagements, the latest being for Boston in February and five concerts with the Montreal Philharmonic Society. She has almost concluded to accept a very flattering offer just received from abroad for the spring and summer, and, unless something very unforeseen occurs, expects to leave in the early spring for Europe.

"Messiah" Engagements.—Mrs. Fanny Kellogg, of Boston, and Miss Tirzah Hamlen, of Brooklyn, are engaged for the "Messiah," Passaic, N. J., December 29.

History at Worcester.—The initial recital of a series of historical recitals, to be given at Worcester, Mass., under the management of Messrs. Allen and Grout, was given last Thursday evening, when the works of Bach, Händel and Gluck were considered. This is supplementary to the "Famous Composers and Their Works."

Nym Crinkle's Opinion.—Dr. Dvorák's American symphony "From the New World" was heard on Friday afternoon at the Philharmonic concert. I was not present and therefore have no personal impressions to add to the patriotic fund. But, in common with my fellows, I have been struck by the large amount of musical acumen that it called forth. Dr. Dvorák, in the first place, heralded his own work with the announcement that he was going to embody the spirit of America in his music. He had been studying the Indian music on our frontier and the negro music of the South, two indigenous growths, which, if I understand the doctor, are in some way identified with the spirit of America. This statement in itself was a curious one, because if there is anything absolutely without form

and void it is the rhythmic cacophony of the American Indians, and however characteristic the plantation melodies may be (and no doubt in their best form they served as a sort of folk song), they were the outcome of slavery and not of Americanism. In fact, in just so far as they were the expression of the pathos of servitude they were un-American. That they were historically shown in the fact that the war killed the plantation song and wiped out of existence the ballad form of music known to us as "negro minstrelsy."

Mr. Lowell Mason, who embodied in his chorals something of the Puritanism of New England, caught more of the Americanism than did Stephen Foster. I infer from the printed accounts of the symphony that the Indian and negro motives were not discoverable—which might have been expected—and if they had been discoverable their use would not have been new. Offenbach, and even Mr. Gilbert, have shown that they were influenced by Stephen Foster and Dan Emmett. But what was discovered, I find, was a larger Americanism. Mr. Seidl discovered in the adagio the loneliness of the prairies, and Walter Damrosch detected in the same movement the laughing waters of Minnehaha. I am not surprised after this to hear that Dr. Dvorák, instead of formulating "Way Down Upon the Suwanee River," has sought to give "tonal expression to 'Il Capitan,' and fix in harmony the rush of Niagara and the long-drawn sighs of the Mammoth Cave." Now this is American—"The World."

Sousa's Sunday Concert.—Sousa's Concert Band was heard at the Broadway Theatre last Sunday evening by an audience that completely filled the house. Though there were but thirteen numbers on the program, twenty-four encores had to be given to satisfy the enthusiastic. The band as usual played with great spirit and the concert was heartily enjoyed.

Hot Fire and Cool Organist.—A fire broke out in a Stamford, Conn., church during the evening service last Sunday week, but by the coolness of the pastor and organist, Sereno R. Ford, a panic was averted. The audience was dismissed and Mr. Ford continued his playing until the last person had left, when he directed his energies to saving the choir property. The building, however, was not badly damaged.

The Sister of Her Sister.—Miss Lillian Russell does not possess all of the talent in her family, for her sister, Miss Suzanne Leonard, is developing a remarkable contralto voice under the careful instruction of Mr. Albert G. Thies.

Mrs. Masac Makes Music.—Mrs. T. Masac, pianist, of Los Angeles, Cal., gave a very enjoyable recital at that place on the evening of December 7. Her program included compositions by Beethoven, Mendelssohn, Rubinstei, Chopin and V. Adler.

Juvenile Philharmonics.—The shades of Mozart and Beethoven hovered over a pretty assemblage of boys and girls last Saturday afternoon at the residence of Frank A. Ferris, a wealthy Harlemites, at 242 Lenox avenue. The children ranged in ages from six to fifteen, and they met to elect officers and make final arrangements for a musical society composed wholly of girls and boys under sixteen years of age. In January a concert of more than ordinary excellence is promised. They will have a professional orchestra of fifty pieces and engage prominent soloists.

The object is to inculcate and foster in the children a love for music.

The name, the Junior Philharmonic Society, was adopted. Miss Amy Ferris was elected president; Masters Ferris Faulkner and Ernest Merwin, vice-presidents; Miss Edna Judson, secretary, and Miss Alexandria McAdam, niece of Judge McAdam, treasurer.

Miss Ferris said yesterday:

"We are going to do it all ourselves. We have associate members who will advise us and offer suggestions. These will be acted upon by us. We shall appeal to the members of the big musical societies in the city for help, and feel confident that they will see in the project something noble and elevating and aid us all they can. Our first concert will be held late in January. A second one will follow some time after Lent."

Harlem's best people are taking an active interest in the little folks, and promise them aid and money to make their

**HOWE-LAVIN
CONCERTS.**

MARY HOWE, the handsome and brilliant young Soprano, and **WM. LAVIN**, the talented young Tenor, after nearly two years' sojourn and operatic work abroad, will return to this country March 1, 1894, and will be open to engagements for Concert and Festival work, Song Recitals, Oratorios, &c.

They will also make a tour through the entire country with their own Concert Company, which, in addition to Miss Howe and Mr. Lavin, will include: **MISS LEONORA VON STOSCH**, Violinist; **SIG. GIUSEPPE CAMPANARI**, Baritone, and **MR. ISIDORE LUCKSTONE**, Musical Director; also special engagement for a few of the opening Concerts only, in March, of the distinguished Pianist, Miss Ade'a Aus der Ohe. Address

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Representative also for the following artists who will visit America during the seasons '93 and '94: Madame Albani, Miss Antoinette Trebelli, Miss Medora Henson, Madame Antoinette Sterling, Mr. Edward Lloyd, Mr. Ben Davies, Signor Foli, Mr. Norman Salmon, Mons. Joseph Hollman (violincellist), Mr. George Grossmith, &c., &c.

concerts successful. The associate membership Miss Ferris alluded to includes Mrs. Jordan L. Mott, Mrs. Thomas H. Newman, Mrs. J. Jarrett Blodgett, Mrs. Leander H. Crall, Mrs. A. J. Reinhold, Mrs. George McAdam, Dr. Carrie Black, Mrs. John A. Mason, Mrs. Curtis B. Pierce, Mrs. Francis G. Lloyd, Mrs. W. Hitchcock, Mrs. Thomas Jacka, Mrs. William G. Wood and others.—“World.”

De Lucia's Career.—Ferdinand de Lucia, who appeared first before a New York audience last Monday week as ‘Cano’ in “I Pagliacci,” was a pupil of Guercia, and, like other singers, began his musical career as a member of an orchestra. When fifteen years old he began the study of instrumental music at the Conservatory of Naples, his native town. He took a first prize and was for five years an industrious and popular performer in an orchestra in that city. When twenty years old he began to study singing under Guercia, and in 1885 he made his début in opera at the San Carlo Theatre at Naples, singing “Faust.”

After singing with success in the cities of northern Italy he went to England and appeared during the annual spring season of opera at Covent Garden. His success there was as great as it had been in Italy, and for the past five seasons De Lucia has been a popular tenor in London. He has sung at Madrid during the winter months for four years and was decorated by the King. During the summer he has sung in South America.

Mr. De Lucia numbers among his distinctions that of Chevalier of the Crown of Italy, bestowed on him by King Humbert personally when the tenor sang at a special performance at the Quirinal given in honor of Emperor William of Germany last year. Mascagni chose De Lucia to create the tenor rôle in “L'Amico Fritz,” and he will also sing the tenor part of that composer's new opera “Il Romano,” which is to be given this spring. All the important lyric rôles are included in his repertory, and he has won favor in all of them—a career which for a man only thirty-one years old is unusual.

New York Oratorio Society.—Mrs. Lillian Nordica, soprano; Miss Carlotta Desvignes, contralto; Mr. J. H. McKinley, tenor, and Mr. David Bispham, baritone, will be the soloists at the performances of the “Messiah” by the Oratorio Society, on December 29 and 30, at Music Hall, under the direction of Mr. Walter Damrosch.

Calvé's Commission.—Calvé has commissioned Mr. Emilio Pizzi, the Italian composer, to write a grand opera for her. The success of “Gabriella,” which Mr. Pizzi has written for Patti's American tour, is pronounced.

A Fortnightly Club.—The Fortnightly Musical Club of St. Joseph, Mo., gave its second concert last Thursday week, assisted by Messrs. F. D. Bird, tenor, and Mr. O. F. Comstock, pianist. Mrs. Sym and Miss Cartilage were the accompanists.

Mrs. Crane's Pupils' Concert.—A concert by the pupils of Mrs. Osgood Crane was given at Chickering Hall last Saturday evening, when a well-chosen program was given in excellent form. There was a mixed chorus of about thirty-five voices, which gave with much spirit Schumann's “Gypsies,” Bishop's “Now Tramp o'er Moss and Fell,” a chorus from the “Holy City,” Niedlinger's “Rock-a-bye” and “The Lost Chord.” Solos were given by Mrs. Crane, Mrs. Niles, Mrs. Blauth, the Misses Teets, Diamant, Coggeshall and Mr. G. W. Morgan. Mrs. Crane gave a manuscript song by Kortheur, which is dedicated to her, in an admirable manner, and with Mrs. Niles a duet from “La Gioconda.” Miss Teets has a warm, sympathetic contralto that gives great promise; the other pupils all gave performances that were a credit to themselves and their teacher. Miss Eleanor Morgan, harp, and Mr. W. Coggeshall, violin, assisted. The audience, despite the stormy weather, was a large one, and as enthusiastic as it was large.

Rieger for the H. and H.—Mr. Wm. H. Rieger has just been secured by the Handel and Hadyn Society of Boston for their concert of February 4 to sing in the oratorio by H. W. Parker, “Hora Novissima.”

Adolf Glose and Family.—This talented family is having a prosperous season. They opened in Philadelphia on October 19 in the Baptist Temple course, and have recently appeared at various church courses in Jersey City, New York, Brooklyn, &c. The piano duets played by Mr. Glose and his daughter, Gussie, are meeting with great success, and Mrs. Glose's interpretations of lieder and ballads are also successful. Mr. Glose has begun his sixth season with the New York English Ballad Company. His concert engagements, pupils and studying with his family keep him a busy man.

William C. Carl's Doings.—On Tuesday evening of last week the new chapel of the First Presbyterian Church, erected at a cost of \$50,000, was dedicated. There was a musicale in the chapel, at which solos were sung by Miss Kate Percy Douglas, Mrs. Antonia H. Sawyer, George L. P. Butler and Luther Gail Allen. Then followed an organ recital by W. C. Carl in the church. Mr. Carl has been engaged to play at a special musical service at the Park Presbyterian Church, Newark, N. J., next Sunday evening. A chorus of sixty have been specially engaged and trained by the organist of the church, William Clifford Lee. Mr. Carl

was everywhere enthusiastically received on his recent tour in Pennsylvania.

Fourth Sherwood Club Concert.—The fourth concert of the Sherwood Club, of Chicago, was given in Mason & Hamlin Hall last Thursday evening, when this program was given, Miss Katheryn Meeker assisting:

Valse, E major.....M. Moskowski

Fantaisie Impromptu.....Miss Mary Angell.

Canzona.....Chopin

Tarantelle.....Grant Weber.

Essay, “Händel”.....Raff

“Rejoice Greatly,” from “The Messiah”.....Händel

Miss Katheryn Meeker.

Rhapsodie Hongroise, No. 18.....List

Miss Adele L. Singer.

“Violet”.....Marston

“A Summer”.....Chaminade

Miss Katheryn Meeker.

First movement from concerto.....Grieg

Miss Georgia L. Kober.

Orchestral part on second piano, Wm. H. Sherwood.

A.C.O. Concert.—A concert by the advanced pupils of the Chicago Conservatory of Music was given on Tuesday evening of last week in the Recital Hall of the Auditorium, when this program was given:

Sonata No. 1, last two movements, for piano and violin...Beethoven

Miss Harriett Adams and Mr. Max Karger.

“Jewel Song,” “Faust”.....Gounod

Miss Nellie Howes.

“Vogel als Prophet”.....Schumann

Mazourka in G.....Moszkowski

Fantaisie Militaire, violin solo.....Leonard

Miss Margaret Lockwood.

Concerto in C minor.....Beethoven

Cadenza by Reinecke.

(Second piano by Mr. Sherwood.)

Miss Helen Smith.

Valse, “Rosebuds”.....Arditti

Miss Jennie Osborne.

“Ballade et Polonoise,” violin solo.....Vieuxtempa

Mr. Joseph Silberstein.

“Casta Diva” “Norma”.....Bellini

Miss Rose Snyder.

Thirteenth Hungarian rhapsodie.....Liszt

Miss Adele Singer.

St. Louis Christmas Music.—Christmas services will be held at the Church of the Holy Communion, St. Louis, Mo., on Sunday, December 24, when a program selected from Gounod's works will be given by Mrs. George D. Barnet, soprano, and a chorus of twenty voices, under the direction of Mr. William Jenkins, the musical director:

Organ and Violin, “Hymn St. Cecile”.....Gounod

Anthem (Kyrie), “Lord have mercy”.....“

Nunc Dimittis (arranged by W. M. Jenkins).....“

Anthem (187th Psalm), “By Babylon's Wave”.....“

Offertory (Galilie)—

“Zion's Ways do Languish”.....“

“Jerusalem, O Turn Thee!”.....“

Anthem (18th Psalm) “Out of Darkness”.....“

Organ and violin, “March Romaine”.....“

Haven Reached the Hundredth.—The Liebling Amateurs gave their 100th recital last Saturday afternoon in Kimball Rehearsal Hall, Chicago. This was the program:

Overture for four hands, “Figaro”.....Mozart

Misses Wood and Durand.

“Warum”.....Schumann

“Grillen”.....Miss Starr.

Valse de Concert.....N. Rubinstein

Miss Kroger.

Vocal—

“Memoria”.....Lynnes

“Adieu, Marie”.....Adam

Miss Rosa Cohen.

“Forest Elves”.....Schytte

Etude in C major.....Rubinstein

Miss Jennings.

Fantaisie Impromptu.....Chopin

Miss Minzesheimer.

Tarantelle for four hands.....Raaff

Misses Jennings and Whipple.

With the Detroit P. C.—Mrs. Kate Rolla, the charming soprano, was the soloist at two concerts given by the Detroit Philharmonic Club at Miss Porter and Mrs. Dow's school for young ladies at Farmington, Conn., Monday evening and Tuesday morning of last week, when she scored a brilliant success. This is the program of Monday's concert:

Quartet in G major, op. 77, No. 1.....Joseph Haydn

Detroit Philharmonic Club.

Aria, “Hérodiade”.....Massenet

Mrs. Kate Rolla.

“Faust” fantasia for violin.....Pablo de Sarasate

Mr. William Yunck.

Terzetto for two violins and viola, op. 74.....Anton Dvorák

Detroit Philharmonic Club.

“Still wie die Nacht”.....Bohm

“At Parting”.....Rogers

Mrs. Kate Rolla.

Quartet in B flat major, op. 18, No. 6.....L. van Beethoven

Detroit Philharmonic Club.

The Coming National Saengerfest.—The Germans of this city are making preparations for a National Saengerfest that, its projectors say, will surpass anything of the kind ever before held here. William Steinway, at whose suggestion the plans for the festival have been formed on such a large scale, has been chosen honorary president of the organization of societies formed for this occasion. The

active officers are as follows: Richard Katzenmayer, president; Dr. Joseph H. Senner, first vice-president; William Tenhompel, second vice-president; Jacob Dieter, third vice-president; Felix Schwarzschild, corresponding secretary; Edward Paetz, Sr., financial secretary; Theodore Hertwig, recording secretary, and Joseph Windolph, treasurer.

The directors, fourteen in number, include F. Ernst, Jacob Steunl, Chr. Goepple, H. J. Baumgardt, Charles G. F. Wehle, Jr.; E. Stieglitz, J. Hess, Charles Pachs, Hubert Cillis, Ernest Urchs, Hugo H. Ritterbusch, A. Hirsch, John F. Pennes and Edmund Braendle.

Active work has already begun, and \$100,000 has thus far been subscribed. Mr. Steinway said yesterday that at least ten thousand trained male voices will be heard in a single chorus. Delegations from the principal singing societies of the following cities will take part:

Philadelphia, Orange, N. J.; Troy, N. Y.; Baltimore, Md.; Brooklyn, N. Y.; Allegheny, Pa.; Albany, N. Y.; Newark, N. J.; Washington, D. C.; New Haven, Conn.; Trenton, N. J.; Wilmington, Del.; Reading, Pa.; Chester, Pa.; Waterbury, Conn.; Elizabeth, N. J.; Green Island, N. Y.; Wilkesbarre, Pa.; Winfield, L. I.; Elmira, N. Y.; Utica, N. Y.; Syracuse, N. Y.; Jersey City, N. J.; Buffalo, N. Y.; Milwaukee, N. Y., and Cincinnati, Ohio. The thirty-three societies of this city alone will furnish nearly 2,000 singers. The concerts will take place in Madison Square Garden from June 22 to 27, inclusive. Carl Hein will direct the opening concert, the music for which will be selected from V. Lachner, Wilhelm and Lund. One song, “Die Heimath,” will be from the Volkslied. Frank Van der Stucken, of the Arion, and Heinrich Zoellner, of the Leiderkranz, will lead some of the concerts during the festival.—“Herald.”

Seidi Popular Concert.—The following was the program of the Seidi popular concert in the Metropolitan Opera House last Sunday night:

Overture, “The Merry Wives of Windsor”.....Nicolaï

Symphonic poem, “Phaeton”.....Saint-Saëns

Aria, “Vision fugitive” (“Hérodiade”).....Massenet

M. Martapoura.

Bolero, from “Vespri Siciliani”.....Verdi

Mrs. Sigrid Arnoldson.

Aria, “Il mio tesoro” (“Don Giovanni”).....Mozart

Mr. De Lucia.

For string orchestra, “Traumerei”.....Schumann

Aria, from “Le Nozze di Figaro”.....Mozart

Mrs. Emma Eames.

“Die Meistersinger”.....Wagner

(Choral, Dance of the Apprentices; Procession of the Meistersingers and Choral Third Act.)

The orchestra under the direction of Mr. Anton Seidl.

The nations—

Polish.....Scharwenka

Slavic.....Dvorák

Spanish.....Moszkowski

Russian.....Rubinstein

Aria, Séances from “Sappho”.....Gounod

Miss Domenech.

Aria, from “L'Etoile du Nord”.....Meyerbeer

Mr. Plançon.

Duet, from “Le Nozze di Figaro”.....Mozart

Mrs. Emma Eames and Mrs. Sigrid Arnoldson.

Second Hungarian Rhapsody.....Liszt

The orchestra under the direction of Mr. Anton Seidl.

Pizzarelli at Utica—Mr. J. B. Pizzarelli, formerly of the National Conservatory, has been engaged for the piano department of the Utica Conservatory. He was introduced to the patrons of the Conservatory through the medium of a concert last Monday evening, this being the program:

“Summer Eve”.....Hatton

Utica Conservatory Ladies' Chorus and Utica Conservatory Students' Orchestra, Louis Lombard, director.

Address—“The Duty of the State toward Music.”

Mr. Lombard.

Vocal duet, “When the Wind Bloweth It”.....Smart

Florence and Fannie Pease.

Sonata for violin and piano, No. 5.....Beethoven

Edith Van Wagner, Maria Thomas.

Vocal solo, “I will Extol Thee, O God”.....Costa

Lillian Curtis.

Recitation, “Christmas at the Light House”.....Reinecke

Margaret Spalding.

Song with violin obligato, “Frühlingsblumen”.....Reinecke

Mabel Haddock.

Concerto for two violins, op. 57.....De Bériot

Louis Lombard, Harriet Fisher.

Song, “We Were Together”.....Lombard

Frances Fairchild.

Vocal trio, unaccompanied, “Lift Thine Eyes”.....Mendelssohn

Alice Brand, Frances Fairchild, Mabel Haddock.

Piano solo, “Tannhäuser”.....Wagner-Lisz

Joseph Pizzarelli.

“Spinning Song”.....Wagner

Utica Conservatory Ladies' Chorus.

In Honor of St. Cecilia.—St. Cecilia's Day was duly celebrated (December 11) by Mr. and Mrs. E. J. de Copet at their residence, 17 West Sixtieth street, where these quartets were given in a masterly manner:

Quartet, No. 11, op. 95, F minor.....Beethoven

Mr. Bouis, Miss Heine, Mr. Tinkham and Dr. Schalck.

Quartet, No. 2, op. 11, E flat.....D'Albert

Miss Heine, Messrs. Rachau, Bouis and Rice.

A Lankow Pupil.—Miss Anna Kynast, who began her vocal studies in Berlin with Mme. Anna Lankow, when the latter resided in that city, and subsequently played with the Meiningers, has come to this country to conclude her vocal studies under her former teacher.

Callers.—Miss Belle Thomas-Nichols, Miss Dora Valasca-Becker and Mr. Gustav L. Becker; Miss Emma Heckle,

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[*Brooklyn Daily Eagle*, Dec. 2, 1893.]



ANTON SEIDL.



JULIE RIVÉ-KING.

SEIDL MATINEE.—The first Seidl Matinee of the Seidl Society took place yesterday afternoon at the Academy of Music before a large and fashionable audience. The concert was given for the benefit of the Brooklyn Orphan Asylum. We can hardly find enough words of praise for the Seidl Society for giving us every season the very best of music, orchestral, vocal, as well as instrumental. The Solveig song by Grieg and "Bluette" by Gillet were the most delightful numbers on the programme, which Mr. Seidl conducted with his usual artistic skill and temperament. All of the orchestral numbers were immensely enjoyed by the audience, which is always the case when Mr.

Seidl, the king of conductors, holds the baton. Mme. Materna and Mr. Emil Fischer, artists of the very highest rank, sang several numbers with exquisite taste and finish. An interesting feature of the programme was Mr. Seidl's piano accompaniment to the singing of Mme. Materna (Richard Wagner's favorite singer) and Mr. Emil Fischer on a Wissner Grand Piano. Mr. Wissner is to be congratulated on the magnificent grand piano that made its first appearance on this occasion. It was a revelation. It possesses great power, a large, round tone of great sonority, purity and sweetness; its remarkable carrying or singing quality was the subject of universal praise. Under the artistic fingers of Mr. Seidl (who, in addition to his other great musical attainments, is also a pianist of the first rank) so sympathetic and beautiful

were its tones that they seemed almost human. No finer grand has ever been heard either in Brooklyn or New York. After the matinee the grand piano was taken to Wissner Hall, where it was used in the evening at the Inaugural Concert of Wissner Hall. A delightful programme was arranged by the Fifth Avenue Musical Club, which was enjoyed by a large and fashionable audience. When the concert was over a number of artists and musicians remained to hear Mme. Rivé King, who kindly consented to play a few selections in order to show the beautiful quality of tone of the Wissner Grand Piano. Mme. King's playing was immensely enjoyed by those present. We have not heard more masterly and finished piano playing since Rubinstein.



EMIL FISCHER.



AMALIA MATERNA.

* WISSNER *

GRAND AND UPRIGHT PIANOFORTES.

Wissner Hall, Brooklyn, N. Y.

the soprano; Frederick Brandeis, the composer; Mr. Henry Eichheim, of the Boston Symphony Orchestra; Mr. Adolph Glose, Mr. E. Pizzi, Walter Kaufmann, Hubert Arnold, the violinist, and Xaver Scharwenka were among the callers at this office last week.

Columbian Concerts.—The Columbian Concert Company, comprising Mr. C. L. Staats, clarinet; Mr. Wulf Fries, cello; Miss Jessie M. Downer, piano, and Miss Robinson, reader, is giving concerts through the New England States. The following is a specimen program, it was given at Putnam, Conn., Tuesday of last week:

Trio, op. 88.....	Beethoven
Mr. Fries, Mr. Staats, Miss Downer.	
Reading—"Grandma at the Masquerade."	Miss Robinson.
Solo for 'cello, nocturne and vito.....	Popper
Mr. Fries.	
Piano solo, "Braggiotti," "Valse de Concert".....	Mattei
Miss Downer.	
Clarinet solo, "Pré Aux Clercs".....	Paradis
Mr. Staats.	
Reading—Selected.	
Miss Robinson.	
'Cello solo.....	Servais
"Andante Religioso".....	
"Rondo Militaire".....	
Mr. Fries.	
Piano solo, "Fantasia Caprice".....	Loeschorn
Miss Downer.	
Bass clarinet solo, "Rocked in the Cradle of the Deep".....	
Mr. Staats.	
Reading—"The Yellow Rose."	
Miss Robinson.	

A Chicago Students' Orchestra.—In Auditorium Recital Hall next Friday evening, at 8 o'clock, will occur the first meeting of the Jacobsohn Orchestra Club of the Chicago Conservatory. This club is a reorganization of the well-known Jacobsohn Orchestra Club, and is designed to provide Conservatory pupils with opportunities for thorough training in orchestral work without extra charge. The practical work of the club will be under the direction of the principal teachers connected with the Conservatory, and as it is by no means intended to exclude from its benefits students of orchestral instruments who are not pupils of the Conservatory advanced amateur players of any instrument used in the modern orchestra, ladies as well as gentlemen are invited to attend the meeting of the club on Friday evening and bring their instruments and music stands with them.

The importance of the foregoing will be appreciated when it is understood that the Chicago Conservatory is one of the first educational institutions in America to organize and maintain a complete orchestra.

Young Ziegfeld.—Florence Ziegfeld, Jr., who is the manager of Sandow, the strong man, now at Koster & Bial's, is in town. The Trocadero Company, of Chicago, in which he is interested, has leased the First Regiment Armory, on Jackson street.

Olga Peovy.—Olga Peovy, the soprano, one of the Peovy sisters, sings to-night at Detroit with the Philharmonic Society of that city.

F. Wright Neuman.—The Chicago manager, F. Wright Neuman, who has been in town, returned West on Monday evening.

Boston Symphony Concert.

THE second concert of the Boston Symphony Orchestra took place last Thursday evening at Music Hall. The attendance was not large, owing to the storm. This was the program:

Symphony in F major, op. 9.....	Hermann Goetz
I. Allegro moderato.	
II. Intermezzo: Allegretto.	
III. Adagio, ma non troppo lento.	
IV. Finale: Allegro con fuoco.	
First movement from concerto for violin, in D major, op. 61.....	Ludwig van Beethoven
Cadenza by Joschim.	
Symphonic poem, "Omphale's Spinning Wheel," in A major, op. 81.....	Camille Saint-Saëns
Overture to "Leonore," No. 3, in C major, op. 72.....	Ludwig van Beethoven

The Goetz number was very smoothly played. It is charming music but not very individual. Mr. Kneisel played the first movement of the Beethoven concerto in a most finished manner. His reading of the work is familiar, leaning more to exquisite finish than breadth. Mr. Emil Paur conducted as usual—no passion, little color, no climax; everything mechanical and studied. This was particularly noticeable in the Saint-Saëns number, which lacked climactic effect and was by no means so technically fine as of yore. The Beethoven overture was coldly delivered.

Latest from Berlin.

AS we go to press we learn from Mr. Floersheim in charge of the Berlin office, that Paderevski is engaged as the only instrumental soloist for the forthcoming Nether-rhenish Music Festival, which will take place this time at Aix-la-Chapelle. Also that Max Vogrich's three act heroic opera "King Arthur" was produced at Leipzig with great success during the last week of November. The first and third acts were received with great enthusiasm.



Lilli Lehmann.—Mrs. Lilli Lehmann lately gave a Franz-abend in Dresden, at which ten lieder of the great lieder writer were given.

Brahms.—According to some German papers, Johannes Brahms has written a Faust overture.

Pesaro Lyceum.—Professor Vanbianchi has been provisionally appointed director of the Rossini Lyceum, Pesaro, in place of the late director Pedrotti.

A Young Italian Trio.—A few days ago Giordano, Mascagni and Samara together gave a select company from Berlin, Paris and Vienna the benefit of their new operas. Giordano, the composer of "Mala Vita," not having any voice, depended altogether on the aid of his two colleagues, who sang the whole of his opera "Regina Diaz." Next followed Mascagni's "Ratcliff" and Samara's "Martire." Subsequently Mascagni's "Vistilla" and his "Romano" were heard. He says his "Ratcliff" will be performed first at Berlin at the end of February, when he will be present. The tenor Sylva will give the title rôle. "Ratcliff" will then be given at Naples. Almost immediately his "Romano" will follow, also in Italy; it is in one act, the text book being taken from Alphonse Karr's novel of the same name as the opera.—"Musical Standard."

Félicien David.—The monument to Félicien David at St. Germain-en-Lys will not be inaugurated till spring brings back the roses so dear to the composer of "Lalla Rookh." The monument, which is already in place, is carefully boxed up to protect it from the weather.

Eugene Gigout.—Mr. Eugene Gigout, organist of Saint Augustin, Paris, will give a series of organ recitals at the Salle d'Harcourt.

Jean de Reszke.—According to "Le Ménestrel," Jean de Reszke will sing the part of "Otello" in Verdi's opera of that name when it is produced at the Grand Opéra, Paris.

Alfred Bruneau.—The composer of "L'Attaque du Moulin" was born at Paris March 3, 1857, entered the Conservatory in 1873, in the class of Franchomme, and took the first prize for violoncello in 1876. From 1876 to 1879 he studied harmony under Savord and then entered Massenet's composition class. He took the second grand prize with his cantata "Sainte Géneviève" in 1881. In addition to his operas "Kérin" and "Le Rêve," he has published an "Overture héroïque," the music for the "Lieds" of Catulle Mendès, some piano pieces, a legend, "Penthésilée," &c., which all have been the subject of discussion on account of their independent and unconventional tendencies.

Wagner.—The symphony in C by Richard Wagner, which his heirs have withdrawn from publication, will be presented to an admiring world, says "Le Ménestrel," by Siegfried Wagner.

Paris Conservatory.—Alfred Turban, teacher in violin classes, has leave of absence for a year, and during his absence his post will be filled by Mr. Hayot. Mr. Bourgault Duoudray will deliver six lectures on Russian music from Glink to the present day.

Italian Folk Songs.—B. Seuff, of Leipzig has published for Christmas under the title of "Confetti" a collection of popular Italian folk songs, arranged for the piano by R. Kleinmichel.

Musiker Kalendar.—Max Hesse's "Deutscher Musiker Kalendar" has just been issued for 1894. During the nine years of its existence it has grown into a good sized volume, and special care is given to the address book. The smallest towns in Germany and Austro-Hungary have not been overlooked, nor the important cities of Holland, Scandinavia, Russia, Switzerland, &c.

Rubinstein.—Rubinstein's "Moses" will have its first complete production at the German Theatre Riga in January next. The cost will amount to 10,000 roubles, which sum has been raised by subscription.

Barmen.—At the second Concordia concert at Barmer the Kyrie, Sanctus and Agnus Dei of Max Bruch's mass for double chorus, soli and orchestra were produced for the first time and made a profound impression.

Something Like a Jubilee.—The tune "Ach du lieber Augustin," rendered so popular in England at the beginning of this century by Mrs. Vestris, under the title of "Buy-a-Broom," has attained its 250 years. It was written by a vagabond songster of Vienna, who was always in

drink and debt. Going home one night he lost his coat, his hat, his stick and finally his balance, and fell into a deep pit. Fortunately he had his fiddle, and his melancholy strains called passers by to his rescue. His name was Augustin Marr and he died at an advanced age October 10, 1706.

Januschowsky in Vienna.—Great is the success of Georgine von Januschowsky at the Imperial Opera, Vienna. She sang "Isolde" for the first time on December 1, with Winkelmann as "Tristan." The five great papers: "Wiener Tagblatt," "Neues Wiener Tagblatt," "Die Presse," "Neues Wiener Journal" and "Montagsblatt," join in praising her performance, which must have had artistic points of excellence far above the usual, judging from the criticisms. She was frequently recalled.

Cesare Cui.—The cast of "Le Flibustier" by Cesare Cui, to be produced at the Opéra Comique, is:

Janik.....	Mrs. Landowsky
Marie-Anne.....	Mrs. Tarquinio d'Or
Jacquemin.....	Mr. Clément
Légoz.....	Mr. Fugère
Pierre.....	Mr. Taskin

Gounod's Successor.—The Paris Academy of Fine Arts resolved at its last meeting to defer the election of a successor to Gounod for five months, owing to the absence of Saint-Saëns, Massenet and Reyer.

Something Like a Censor.—According to "Le Guide Musical," the Vienna censor has asked Leoncavallo to alter a scene in the last act of "I Medici," because two priests are there depicted as murderers of Giuliano Medici. The composer, unwilling to have his work forbidden, has replaced the priests by two young courtiers. Also the Credo sung in Latin in a church scene will be given with German words, and each time the name of the Pope has to be uttered during the course of the piece a nobleman's name will be substituted. We sometimes execute our censor, but what should we do to this one of Vienna?

A New Bass.—Mr. Holm, of Copenhagen, a new basso, has appeared at Frankfort, and achieved a triumph as "Sarastro" in the "Magic Flute."

L'Attaque du Moulin.—Sir Augustus Harris has arranged to produce in due course M. Bruneau's "L'Attaque du Moulin." It will probably be turned into English and called "The Attack on the Mill," and possibly will be given before the regular opera season.

Paris Premieres.—In the last week of November there were three first performances in Paris, viz., Camille Saint-Saëns' "Antigone" at the Théâtre Français, Bruneau's "Attaque du Moulin" at the Opéra Comique, and Massenet's "Marie-Magdeleine" at the Eden concerts.

Copenhagen.—The operatic season in Copenhagen was brilliantly inaugurated with Tschaikowski's one act opera, "Iolanthe," with Miss Dons in the title rôle. The libretto is founded on the Danish poet Henrik Hertz's popular drama, "King René's Daughter." Much regret has been expressed that "Musikföreningen," a musical society which has existed during nineteen years, has been dissolved. Under the baton of their musical director, Professor Otto Malling, no less than 212 works have been given by this society, of which no less than 152 were compositions performed for the first time in the Danish capital.

Maldegem.—We have to announce the death of Robert-Julien van Maldegem. He was born in 1806, and for the last thirty years he has worked at his well-known "Trésor Musical," which contains reprints of the early masters of music, Arcadelt, Gombert, Goudimel, Waelrant, Lassus, &c.

King Lear Music.—The effective music composed for Mr. Irving's London performance of "King Lear" by Mr. J. Hamilton Clarke, is about to be published, arranged by the composer in suite form as a piano duet.

Register! Register!—Some consternation has been caused among the foreign singers at the Paris Opéra House and other artists who are not French by a notification that if they do not register in accordance with the new law as to foreigners they will be proceeded against.

Orpheus.—Early in the year a firm of Scotch music publishers offered a prize of \$500 for a new cantata written for soli, chorus and orchestra. Some forty manuscripts were sent in for this, and on the judgment of Dr. A. C. Mackenzie, Mr. F. Corder and Mr. Battison Haynes, the prize was awarded to Dr. F. J. Sawyer, F.C.O., and conductor of the Brighton and Hove Choral Society. It is entitled "Orpheus."

Rimsky-Korsakow.—Mr. and Mrs. Rimsky-Korsakow are Russians, but notwithstanding that circumstance, which one might be excused for supposing would have rendered transactions easy between Madame and her Parisian milliner, the latter has sued them to recover 5,705 francs (\$1,141) for articles of wearing apparel supplied to the lady, who pleads that the charges are exorbitant, with the result that the matter has been referred to an expert in ladies' dress to prepare a report. In the meanwhile the detailed account, which gives a capital insight into the way Parisian ladies of to-day attire themselves, was read out in court amidst much tittering. All Paris is just now discussing the gowns and under linens of pretty Mrs. Rimsky-Korsakow.



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kow, who lives with her husband in a handsome suite of rooms at No. 17 Avenue du Bois, and is one of the stars of the Russian colony.

Stuttgart.—The new singverein, of Stuttgart, under the direction of E. H. Seyffardt, gave its first subscription concert November 30, when Max Bruch's "Achilleus" was produced with great success.

Old French Songs.—Mrs. Aurel, of the Comédie Française, has become quite a celebrity in Paris by her singing of old French chansons. Her husband ransacked the libraries for two years before she appeared in order to give her a good repertory. At present they make a furor in the salons.

Mannheim.—The committee which since 1839 has been the governing power at the Court Theatre, Mannheim, has ceased to exist and Alois Prasch is now actual director in all artistic matters.

Paula Mark.—Miss Paula Mark, who has made a sensation in Vienna in "I Pagliacci," finds her path not strewn with roses. Eduard Hanslick has received four anonymous letters denouncing her as being quite below the standard of the Court Theatre and owing her success to the clique. All which he denounces as a piece of malice devised not far from the Court Theatre itself.

Eduard Hoppe.—The veteran court opera singer Eduard Hoppe died lately, aged eighty-five, in Munich. His musical education was commenced by the advice of King Frederick William III. of Prussia.

Composers and Pickpockets.—Maestro Chucca, the composer of the popular operetta "La Gran Via," in Madrid, lately had his pocket picked of 300 pesetas and his photograph. Next day the money was returned with a letter: "Esteemed master, one of our comrades, through an oversight, stole your pocketbook yesterday; the inspector of the society now restores it with apologies. To prevent a recurrence of such an oversight we keep your photograph. The Honorable Society of Madrid Pickpockets cannot forget the public respect you have gained for them by your operetta 'Los tres Ratones.'"

Robert Kahn's Trio.—Excellent criticisms are published and otherwise uttered regarding Robert Kahn's Trio for piano, violin and 'cello, op. 19, E major, recently performed at Stuttgart. In fact, the reports current regarding the work and general ability of this new young composer are of a nature that justifies the greatest expectations.

No Duel Will Be Fought.—Milan, December 17.—Mr. Sonzogno and Mr. Boito will not fight a duel over the withdrawal of Cowen's opera "Signa" from the Theatre Dal Verme in this city. Sonzogno, who manages the theater, withdrew "Signa" because he thought Mr. Cowen had prompted the English critics to decry Leoncavallo's "Medici," produced at the theatre somewhat earlier. Mr. Boito, who also was interested in the production of "Signa," wrote a note to Mr. Cowen, criticising Sonzogno severely, and in some unexplained manner the letter got into the newspapers. This letter contained the provocation.

The good offices of both Leoncavallo and Mascagni were sought to prevent the duel, but the composers accomplished nothing. Last night, however, Deputy Felice Cavallotti and Mr. Laurensana, in behalf of Sonzogno, and Mr. Casella and the Marquis of Limina, in behalf of Boito, met here and settled the affair. They agreed that Boito's letter to Cowen was not intended for publication and that Boito was not responsible for its getting into the newspapers. The memorandum which they drew is decidedly in Sonzogno's favor.—"Times."

Hans Von Bülow Dying.—London, December 17.—A dispatch from Hamburg to the "Central News" says that Hans von Bülow, composer and pianist, who has suffered long from several disorders, is in a hopeless condition.

Oudin in St. Petersburg.—Echoes from St. Petersburg, the imperial city of the Czar, have been wafted into New York, telling of the rapturous reception to Eugene Oudin at the imperial symphonies a few weeks since. There was a gallant sentiment connected with the reception to the American singer. It appears that Tschaikowsky, the Russian composer, and Oudin were great chums. With Oudin's first appearance in London several years ago, Tschaikowsky's was among the friendly spirits that greeted him, and in time the two became almost inseparable. Oudin had just left Tschaikowsky a month ago in Moscow, when the Russian composer was stricken with the disease that ended his life.

Oudin is an old Yale boy and is a quick student. On the night of the concert he startled and delighted the great Russian audience by singing his number in Russian. It was a chivalrous tribute to his old friend. The Russians recognized the compliment and cheered the American again and again. Those Russians were so pleased that their appreciation has taken a more practical recognition, and Oudin has been engaged to sing at the Grand Imperial Opera, beginning in March.—"Sun."

DAMROSCH AND THE UNION.

GENERAL GRANT said that the way to get rid of an obnoxious law is to enforce it, and in the matter of the difficulties between Damrosch and the Musical Union it is shown for about the one-millionth time that compromises are fatal. If there is a principle at stake anything and everything is preferable to a compromise. When the Musical Union decided to make an exception with Brodsky they opened the door for the admission of Hegner, although Mr. Damrosch was not justified in believing that because the union made an exception in the case of a well-known artist like Brodsky, they would do so again in the case of an obscure, although in all probability a satisfactory 'cellist like Hegner.

When Mr. Damrosch went into the meeting of the Musical Union last week and assisted in the debate he gave a tremendous moral backing to that organization, which was not in the least affected by his subsequent resignation, brought about by a remark of one of the members who is reported to have said: "Art be damned! we are playing for money." We are not discussing the ethics of orchestral players and singers generally, but so far we have not heard of any who are going around the country doing the work for nothing. There is a great deal of false idealism and sentimental nonsense connected with the ordinary operations of a professional musician, and there is no reason to exempt him from the rest of mankind in applying the rules of common sense to his case.

He is practicing his profession for the purpose of earning a livelihood, and more if he can, and the man who made that gruff exclamation at the meeting echoed the general sentiment that there was no money in art so far as the musician goes, and that it could be found in the practical application of modern business ideas to art; and one of those, according to the latest code of commercial ethics, is to put the highest duty upon imported articles to prevent competition. When these musicians find big duties levied upon the goods manufactured in Europe and competing with Mr. Carnegie's they do not object in the least, but they turn about and levy similar duties in one shape or the other on imported musicians, and one of the forms of the duty is the six months' clause. These men say: "If the Government protects the manufacturer and his workmen, why should the poor musician stand out as the one exception? why should we suffer from competition?" That's the kernel of the contention.

The musicians played a concert on Saturday afternoon, and Sunday forenoon met the officers of the union, and it was thereupon decided that they should not play with Hegner on Sunday night. They all appeared on the stage, and as Mr. Hegner sat down, they arose and refused to play under the baton of Mr. Damrosch. Some theatrical scenes took place not necessary to recount here; Mr. Damrosch made a few dignified remarks; he retired to his office; the audience was dismissed, and the musicians adjourned to some German establishments where water is sold at a premium.

There is no possibility for Mr. Damrosch and his financial backers to bring an orchestra over here from Europe on account of the Contract Labor Law, and at the present the appearances are contrary to an arrangement except to a compromise, which would be fatal to one side or the other. Either the union recedes and revokes its six months' clause or Mr. Damrosch must find a scrap orchestra consisting of non-union musicians, or he must submit to the inevitable and withhold Hegner, or he will give no concerts.

The Music Hall orchestra *per se* is simply acting under the orders of the Union; it cannot play without resigning from the union or being expelled. It is not therefore a question between Damrosch and his orchestra, but between Damrosch and the Union. As concert business is not very brisk this season, the friends of Mr. Damrosch claim that the present controversy should be welcomed by him, as it offers him a great opportunity to suspend concerts and necessary outlays, while at the same time it relieves him from the contract with musicians. Of this phase of the subject we are not able to judge at present.

As we have said before, however, under the present rules of the Union the proper and necessary discipline in orchestras is impossible. On Sunday night it went so far that several members of the orchestra had individual verbal conflicts with Mr. Damrosch on the stage. The elements of respect were vitiated,

and with that the conductor loses the most powerful influence he can exert over an orchestra.

It is a question whether the better class of musicians of New York city, who desire to see the art prosper, so that its support by the public will find an equal support on the part of the musician himself, will not exert their influence to bring about a different state of affairs. It is in the interest of the orchestral musician himself that discipline should prevail, and it is impossible under these circumstances. Having such power behind them like the Union, and knowing they can appeal to it on the basis of brotherhood and compact organization, the individual orchestral players occupy a relation toward the director to which they are by no means entitled according to the canons of tradition.

Consequently, as we see, there is more behind the struggle than the mere six months' rule.

All kinds of national and State legislation during the last eight or ten years has been of the greatest aid to strengthen organizations like the Musical Union. No such legislation can be found in favor of the musical director, who must depend upon social influence or artistic attainments, and not upon legislation. No such legislation can be found in favor of a musical paper for instance; neither the State nor the national government will do anything to help the director or musical editor, but all kinds of acts have been passed to consolidate the strength of unions; to protect manufacturers; to prevent competition. Sooner or later this state of affairs must end.

The Damrosch Matinee.

THE Damrosch matinée in Music Hall was given last Saturday afternoon after some little interruption. This was the program:

Overture, "Phedre"	Massenet
Theme and variations.....	Proch
Miss Yaw.	
"March of the Pilgrims," from Harold Symphony.....	Berlioz
Fantasia for violin, "Cavalleria Rusticana,".....	Herbert-Mascagni
Miss Von Stosch.	
Overture, "Romeo and Juliet"	Tschaikowski
"Russian Nightingale Song"	Alabie
Miss Yaw.	
Die Walküre, Act I.....	Wagner
Sieglinde.....	Olga Pavny
Siegmund.....	Anton Schott

The orchestra played without much spirit. Miss Von Stosch, whose temperament is unquestionably musical, played with plenty of force and fire Victor Herbert's clever adaptations from Mascagni's opera. It begins where Mascagni leaves off, using the final measures of the work as an introduction. Then follow the Santuzza aria, the intermezzo—Alfio's song and Turridu's drinking song. It is bound to be popular. Miss Yaw sings very badly, off pitch and also extremely high. For her F, F sharp, G and G sharp in alto are as naught. But that is all there is to it. She needs careful training. Mr. Schott and Miss Pavny sang the "Walküre" music with dramatic feeling. The veteran tenor has an astonishing amount of voice left yet.

F. Mair.—The composer Franz Mair, for many years director of the Schubertbund, Vienna, died at an advanced age November 17.

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Arion Concert.

FRANK VAN DER STUCKEN, conductor of the Arion, is always doing something in musical work that attracts attention and deserves favorable comment. His Arion concerts rank high as musical entertainments, the second one of the season at the Arion Hall on Sunday coming under the category of success. All the male choruses were sung in a superb manner, and were interpreted artistically and not merely in the usual sentimental fashion. The Brahms' rhapsodie for contralto and male chorus, solo by Gertrude Stein, was in many respects a revelation as produced under Van der Stucken.

Miss Eleanor Mayo (a daughter of Frank Mayo) is a débutante in concerts. The aria from "Herodiade" and the song from the "Pagliacci" were both difficult efforts, but Miss Mayo attacked them with confidence and showed that she possessed the voice, the method and the intelligence that underlie success.

Vicor Herbert's suite for 'cello and orchestra was performed in entirety. Herbert himself played exquisitely and found an appreciative audience.

Important from California.

WE are informed from the authorities of Mills College, the great educational institution near San Francisco, that a conservatory of music is about to be added as a separate department of the college. The trustees and the president beg to call attention to the faculty of the conservatory, which has among others Prof. Louis Lisser, who has been appointed director and head of the piano department; Mrs. Julie Rosewald, a vocalist and vocal instructor of unusual gifts, as principal teacher in the singing department; Prof. J. H. Rosewald, as accomplished a musician as can be found in any country, as teacher of the violin and of general ensemble playing; Mr. John H. Pratt, as teacher of harmony, counterpoint, musical history and musical form, and Mrs. Leila Ellis, as principal of the elocution department.

The conservatory admits only female students, and the

college, which is entitled to confer the same degrees as a university, intimates in its circular that these degrees will be conferred upon graduates of the conservatory. Before this is decided upon, we would suggest that the matter be carefully weighed, for much serious injury has been inflicted upon musical conservatories in this country in awarding degrees. We should also like to know what kind of degrees can be awarded.

The Opera.

LAST Wednesday night "Faust" was repeated with Nordica in the cast, Eames being sick. Friday night "Philemon et Baucis" and "Cavalleria Rusticana" were given. De Lucia was the "Turridu" and was a revelation. He is really the first "Turridu" we have had who could act and sing. Saturday afternoon "Lohengrin" was superbly sung. Jean de Reszké is an ideal "Lohengrin," and his two male associates, Edouard de Reszké and Jean Lassalle, were in good form. Nordica was the "Elsa." Domenech made a shaky "Ortrud."

On Monday night last "Les Huguenots" was given, with the De Reszké, Lassalle, Nordica, Scalchi, Arnoldson and Ancona. To-night "Carmen," with a very strong cast, will be heard for the first time this season. Calvé, Eames, Lassalle and Jean De Reszké. This should be the crack card of the operatic season. Melba will sing in "Lucia" at the Brooklyn Academy of Music to-morrow night. Friday night there will be a double bill—"I Pagliacci" and "Cavalleria Rusticana." Melba and Calvé will appear. Saturday afternoon in "Romeo et Juliette."

The Kneisel Quartet.

THE second concert of this famous organization took place last Friday night in Music Hall. Mozart's D minor quartet, Schubert's piano trio in E flat and Mr. C. M. Loeffler's sextet in A minor for two violins, two violas and two 'cellos. The club's playing was up to its usual standard. Mrs. Emil Paur took the piano part in the trio and played in a conscientious, dry, hard, angular fashion. She is the perfect embodiment of the German machine made conservatory pupil. There is neither color nor grace in her play, nor is it illuminated mentally.

Mr. Loeffler's work was the gem of the evening. It is very strong, very individual and quite the most remarkable specimen of chamber music since Tchaikowsky's work of the same sort. It is Slavonic in spirit, replete with color, charged to the full with harmonic and rhythmic surprises, the themes characteristic and musical, and if any fault is to

be found it is that there is too much of the episodical, much that is disjointed. The second movement is lovely. The color massing of Mr. Loeffler produces many remarkable orchestral effects. The sextet is a genuine work of art.

The artists who played the sextet were Frans Kneisel, first; Otto Roth, second; L. Svecenski, viola; Alvin Schroeder, 'cello; Max Zach, second viola, and Leo Schulz, second 'cello. The playing of the work was simply superb.

Occasional London Letter.

LONDON, December 1, 1893.

SILOTI gave his second recital last Monday, the most successful number being Tausig's "Gipay" fantasy and Liszt's Fourteenth rhapsody. As a Chopin player on the whole, Siloti has not enough poetry. He plays everything at such a pace. The D flat trio of Chopin's Funeral march is a case in point. Many of my readers will recall this section as it is played by most pianists, so long, so monotonous, so oft repeating. Siloti played it at exactly double the usual speed, as if two half notes were to be counted in a bar instead of four quarter notes. It then sounded as probably Chopin intended it to sound, a bright but fleeting ray of hope in the dreadful gloom of the march proper. This of course is an open question. But most of the Chopin numbers suffered from the speed at which they were played, notably the barcarolle. The F sharp impromptu received such a vigorous handling that it was almost impossible to believe that the ethereal tone poem which De Pachmann softly intones to us could be made with the same printed notes that the "Charge of the Six Hundred" was which Siloti gave.

The last chord, which Chopin intended to be played *mf.*, as one would sigh when awakening from a pleasant reverie, Siloti struck as if he wished to make the piano rear up and stand on its two front legs. This sort of playing when associated with the noisy parts of Liszt's rhapsodies produces overwhelming effects. Siloti also has a very beautiful pianissimo, but it is the Liszt rhapsody pianissimo—the purring of the feline before a spring on its victim, not the Chopin pianissimo—suppressed emotion.

On the evening of the same day I heard Schönberger play a composition which Siloti had played in the afternoon, Chopin's fantasia in F minor. Schönberger grasped the spirit of the composition more firmly than Siloti did, but once or twice got some harsh forced tones which Siloti invariably avoids. Up to the present date I have heard this season the following pianists: Frederick Dawson,

MESSRS. MASON & HAMLIN beg to announce that they have just received the following letter from Monsieur

ALEXANDRE GUILMANT,
The great French Organist, concerning the
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New York, October 21, 1893.

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Very sincerely yours,

ALEXANDRE GUILMANT.

To Messrs. MASON & HAMLIN.



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Slivinski, Mattei, Borwick, Paderewski, Siloti, Schönberger, Berthe Marx, Fanny Davies, Theresa Gérard. Before Christmas Paderewski will have played six times in London this season, although he has only given one St. James' Hall recital so far this year. Not only do we get more concerts in London than any other city gets (sometimes as many as from eighty to ninety in a week, excluding the operas), but we hear a great number of different makes of pianos, which is in itself very instructive.

Von Bülow, Berthe Marx, Sophie Menter play in England the Bechstein (Berlin), although Menter at her last concert here used Steinway (New York and Hamburg). De Pachmann, Fanny Davies, Mrs. De Pachmann, and Liszt (at his last concert tour in England) use Broadwood (London). Leonard Borwick plays Steinway. Frederick Dawson, Slivinski, Paderewski, Schönberger, use Erard (Paris and London). Siloti performs on a Blithner (Leipsic), and Tito Mattei on a Pleyel (Paris).

Rubinstein used to play Erard or Bechstein, but now uses Becker (St. Petersburg). This is a liberal education in itself. It teaches one that no one piano is perfect, but that each one has special characteristics. Is it not the same with men and nations? And yet, how ready young musicians are to condemn those instruments which do not sound like the instruments they have been used to, not knowing that if they were once to get familiar with the new tone, they would miss in the old tone the very qualities they at first disliked. Again, it is not the same with men and nations? Herbert Spencer tells of a foreigner, who, after a three weeks' visit to England, decided to write a book on the English people, who after three months, found that he had not yet got altogether sufficient data, and who after three years concluded that he knew nothing about his subject.

The new Queen's Hall was opened last Saturday evening with a private reception to some of the best known of London's musicians. The first public concert takes place tomorrow evening, with Albani and Ben Davies, with F. H. Cowen for conductor in Mendelssohn's "Hymn of Praise." The second part of the program will be of a miscellaneous description. Frederick Dawson will be the pianist. Next Monday I am to have the somewhat unusual experience of hearing five different stringed instruments by Stradivarius, namely, Sarasate's concert in the afternoon and the string quartet at the Popular concerts in the evening—Lady Hallé's violin (formerly Ernst's), Ries' violin, Gibson's viola, Piatelli's cello. It is not every day in the week even in London or Berlin that one can get \$10,000 worth of tone! Did you ever stop to think how great a man he is whose productions increase in value as the centuries come and go? When we have been dead as long as Stradivarius has how much will our works then be worth. CLARENCE LUCAS.

More About Tschaikowsky.

WHEN Tschaikowsky's death was announced a few weeks ago it was stated that he died of cholera, but there was also a rumor that he had committed suicide, which those who knew of his nervous condition did not consider so very improbable. The Moscow "Gazette," however, has published a letter from the composer's brother, which disposes of this rumor.

It appears from this letter that on the day preceding his death, Tschaikowsky had been to the theatre to see the representation of "A Warm Heart." He then, with his two nephews, Count Litke and Baron Bukogevden, and with his brother, the writer of the letter, went to Leitner's restaurant, where he had for supper a little macaroni and some white wine diluted with some mineral water, his usual beverage at meals. The supper was soon over, and the two brothers walked home. The next morning the composer did not make his appearance at the breakfast table. He had passed a bad night, and there was something the matter with his stomach. He was accustomed, however, to such attacks, and he saw no cause for alarm. He in fact got up, dressed and went to see a manager for whom he was composing a new work. He could eat nothing, however, at lunch, and he drank a glass of water, which to the dismay of every one except himself, proved not to have been filtered.

A few minutes afterward he was obliged to retire to his bedroom, which he did not again leave. Vomiting had set in. Several doctors were sent for, and a hot bath was recommended. "Give me the bath," said Tschaikowsky, "but I shall die in it as my mother did." His mother had died of cholera in the year 1854. He saw from certain precautions taken by the doctors against infection that he was suffering from an illness which he knew must be cholera, and on being pressed the doctors admitted that such was the case. He did not, as he had anticipated, die in the bath, but expired soon afterward. He was conscious almost to the last, and with characteristic amiability thanked everyone around him for the care and attention bestowed upon him. "What a state I am in!" he said, after a last attack of sickness, to his two nephews; "you will have but little respect for your uncle when you think of him in such a condition as this!"

Rubinstein has much to say in his autobiography about the deplorable state of music in Russia until a few decades

ago, and the lack of esteem for musicians. "It was not until about 1860," he says, "that the Russian musician won for himself that acknowledged position which the painter had held for a hundred years." Besides Rubinstein himself, no one is more responsible for this change in the social status of musicians than the late Tschaikowsky. The Czar, who was a great admirer of Tschaikowsky, paid the expenses of his funeral from his private purse, an attention which had been previously paid to only two Russian men of genius, the poet Pushkin, and the historian, Karamzin. The "Novoye Vremya" also called attention to the numerous evidences of sympathy and grief given by the Russian aristocracy, and thinks the time has come for building a pantheon in which all the eminent men of Russia are to be represented by busts. It is also stated that a statue is to be erected to Tschaikowsky in St. Petersburg, and a street behind the Alexandra Theatre named after him—"Evening Post."

The West Side Vocal Society's Concert.

THE first concert of the above-named society was given in the Thirty-fourth Street Reformed Church on Tuesday evening of last week. About fifty members rendered the part songs in an excellent manner, showing careful training both as to time and expression. The tone was remarkably good and of even quality. Miss Elma Leona Robbins sang Robaudi's romance, "Star of Love," with violin obligato by Miss Charlotte Samuel, and the ballade "Till the Stars are Dim," by Lucas. Both numbers were encored. Miss Robbins possesses a pure soprano of pleasing quality, and her execution is excellent. This was particularly noticeable in the romance. Miss Samuel accompanies with musical expression. She contributed much to the success of Miss Robbins' solo.

Miss Fielding C. Roselle has been frequently heard in oratorio music in this city. Her voice is a rich contralto of an even and sympathetic quality. Her interpretation of "For All Eternity," by Mascheroni, and in the second part, "Gavotte in Grey," by Reginald De Koven, were received with marked approval and were both encored. The instrumental soloist was Miss Grace Mae Wheeler, who played Chopin's "Scherzo B flat minor" and Paderewski's "Polonaise B major." This young lady acquitted herself with great satisfaction, her touch and technic proving that she has received careful training. This was particularly the case in the "Polonaise," which was received with great applause. Two tenor songs were nicely rendered by T. Elliott Hines.

Mr. Erskine H. Mead presided at the piano, and his task of accompanying throughout the long program was performed with that skill for which he has obtained a just reputation. The success of the concert must be attributed to the conductor, Mr. Charles E. Mead, who has certainly well drilled his forces in part singing.

Utica News.

THE Utica "Sunday Tribune" says of Mrs. Rockwood's last recital: "In spite of the storm a large and enthusiastic audience greeted Mrs. Rockwood in Recital Hall, Utica School of Music, on Friday afternoon when the last fifteen numbers of a remarkably choice, fresh and charming list of sixty songs, with introductory sketches of the composers and explanatory remarks upon their several styles, were presented with Mrs. Rockwood's vocal and scholarly ability, supplemented by Mrs. Joyce's admirable piano accompaniments.

That this series of vocally illustrated talks has been a pronounced success is as certain as that it has been a delightful surprise, for while the audience included almost exclusively the ultra-cultivated and artistic of our residents, even the most well informed of them declare themselves amazed at the wealth of American song publication and the number of fine writers so happily presented by Mrs. Rockwood.

Mrs. Rockwood concluded her program with a strong expression of regret that she could not speak of and sing the songs of many more American composers, but she hoped that what had been presented would amply prove that the American composer is already a power in the musical world, and that the American complete song holds its place of honor among musicians and music lovers, with every hope of lasting and classic influence.

The fourth program included examples of sentiment, poetic strength, grace and originality, and Mrs. Rockwood's sympathetic and splendidly trained vocalism completed the charm of all.

The composers were Walter Petzelt, George Coleman Gow, Adolph M. Foerster, Victor Herbert, Harry Rowe Shelley, Bruno Oscar Klein, Anton Strelezki and Dudley Buck.

M. T. N. A. Matters.

THERE will be no meeting of the Music Teachers' National Association at Utica in 1894. Probably the association will be invited to Buffalo to hold a business meeting during June, during the session of the New York State Association.

Reorganization is sought, a committee being appointed to look into the matter for that purpose last Monday at a meeting in Steinway Hall presided over by Mr. E. M. Bowman.

Dr. Renfield, Mr. A. R. Parsons and Mr. J. H. Woodman compose the committee.



Burlington (Iowa) Budget.

THE King's Daughters gave a decidedly interesting entertainment at the Armory on the 4th inst. The program was an excellent one and contained two numbers of unusual interest. The Schramm Orchestra of thirty pieces and the first appearance of the Schubert Club under the efficient direction of Prof. W. L. Sheetz. Of the former; we must say that we were surprised at their work and the great progress made during the past six months. Mr. Schramm has every reason to be proud of his orchestra. Professor Sheetz has in the Schubert Club an organization which reflects great credit upon his ability. From raw material he has brought out and developed their naturally excellent voices to a surprising degree.

Special mention should be made of the Euterpean Quartet and Mrs. Ross' solo, both of which were thoroughly enjoyed by the audience.

The Ladies' Musical Club gave their first invitation concert on the 11th to a very large audience.

Mr. Cotsworth's opening numbers were very appropriate, and played in the conscientious manner which characterizes his work. The Euterpean Quartet are fast becoming very popular, as was evidenced in the applause they received. As soon as they overcome a perceptible nervousness the value of their work will be greatly enhanced.

A trio for harp, piano and violin, by Händel, was played without the harp, the organ being substituted at the last moment, and in view of that fact was well played.

Miss Kay Spencer gave a finished performance of Nevin's "One Spring Morning." We never heard her sing to better advantage. The original piano solos of Professor Henry were well received and show him to be quite a clever composer and musician. The Mandolin Orchestra's two numbers proved a novelty which of course pleased.

Mrs. Funk's two numbers were excellent and the audience would gladly have insisted upon an encore.

Miss Florence Wright's violin solo was exceptionally well done; her work showed remarkable improvement. The little lady has talent and is a hard worker, and we are pleased to note appreciation of her talent and efforts.

The Hunting Song Quartet was fairly rendered. From the rear of the auditorium Mr. Warner's tenor was at times perceptibly weak for the vigorous tones of the other fine voices.

The Spanish Dances by Miss Wyman and Mrs. Clark was one of the most enjoyable numbers although not played quite so well as on a former occasion. Their readings are vigorous and scholarly, and their nuances brought out with great delicacy. Miss Wyman played a large share of the accompaniments which very greatly enhanced the numbers; universal regret was expressed that she did not play a solo.

The concluding number by the ladies' chorus was also well done, and Mrs. Werthmueller displayed much ability as a director. The Ladies' Club should select some competent lady to manage their concerts and thus avoid tedious waits. A very commendable feature on the program was the announcement of "no encores." We congratulate the ladies upon the signal success of their first concert.

Buffalo Music.

BUFFALO, December 16, 1893.

MATERNA for 25 cents! 'Rah! So thought about 3,000 people on the day of the matinée of our first Symphony concert, and as Music Hall seats 2,345 persons, something like 700 of them sat on each other's laps, on the steps and wherever possible.

It was a splendid opening of the orchestral concerts, and Director John Lund has probably never waved his baton before so many people—unless at the Cleveland Sängerbund last July, or when he assisted Dr. Damrosch in that memorable first German opera season at the Metropolitan Opera House in '85.

The orchestra now numbers fifty men, including a much needed harp. Marcus' merry-visaged countenance is missing from among the first violins, as is the benevolent, pater-like countenance of the portly Schenck. Hartfuer is still leading violin, notwithstanding the foolish attempts of the former musician of the "News" to belittle his ability. The word "notwithstanding" reminds me of the old lady who said "it was slippery, and so she fell notwithstanding."

Well, the orchestra is in better form than ever, and played Charpentier's new symphonic suite, "Impressions of Italy," and Victor Herbert's also new gavotte-like Badinage, in fine style.

Materna, of whom Mr. Drake could not say as he once did of another songstress, "She is a thick woman with a thin voice," had both her lungs with her, and an extra pair stowed away somewhere; she sang with great dramatic breadth.

Mr. Riesberg played the piano accompaniments.

Mr. Henry Jacobsen lived here half a dozen years ago as concertmeister of the newly formed Philharmonic Orchestra. Since then he has been in charge of Wells College musical department, and has studied in Europe also, paying particular attention to vocal music, composition and conducting. Last spring he returned to our Queen City, and was engaged to conduct the old Sängerbund male chorus, succeeding Samans, who went to Philadelphia. Less than six weeks ago he married one of Buffalo's ablest musicians, formerly Miss Jessie Cotes, of Batavia. All this surprising activity culminated in the Sängerbund giving

the first concert of that genre with Friedheim (erroneously announced as Friedham in a local paper) as soloist. Some fifty-five men sang, and right well, too, the various numbers of the evening, all but one unaccompanied. That one was Koellner's difficult "Lichthymne." Possibly the best rendered number was Jacobsen's own "Fruehlingsnacht," a melodious a capella number, the refrain, "She is Thine," overflowing with characteristic expression.

Friedheim gave a scholarly reading of several Chopin and Schubert-Lisz works, devoid of much warmth; indeed, it was not until he reached his last selection, the twelfth rhapsodie, that he enthused at all. I have heard him play better in Weimar, away back in '84.

Mr. Percy Lapey also sang several baritone solos very acceptably, accompanied on the piano by his teacher, Director Jacobson, Mr. Riesberg playing for the male chorus.

If the first symphony concert had a special attraction in the Materna, the second shone because of the participation as soloist and in the orchestra of the 'cello prince, he who is always a musical Victor, Herbert. Tumultuous applause, encores without number (so it seemed to me, who had the accompaniments to play) and the genuine appreciation of his fellow man, these were Herbert's. Paraphrasing the German poet, I might say:

"Mein Lieber war willst du noch mehr?"

Herbert's fine 200 year old Ruggeri 'cello came near going to smash the same morning, when the genial musician had a fall on an icy walk. Lucky it was for the 'cello that he did not sit on it!

The orchestra played the unfinished symphony, ballet music from Saint-Saëns' "Henry VIII," Händel's Largo and other works with delightful dash and esprit, the Largo showing the full strength of the violins as nothing else could.

The Orpheus, sixty-five singers, among them many of our best male voices, fairly covered themselves with glory at their first concert. Mr. Lund puts into his work with this fine chorus an immense amount of nervous force, and so his choruses are alive with warmth and color. His own "Wanderlied," with its noble unison chorus,

"Ich fahr in die Welt!"

opened a program of unusual variety and merit, the string orchestra of fifteen men giving welcome assistance. Werner's "Haidenroeslein" and "Podbertsky's "Friedrich Rothbart" were very effective numbers.

Miss Alice Mandelick and Giuseppe Campanari were the soloists, and Mr. Wagner accompanied.

LOCAL NOTES.

Mr. A. W. Impey has been engaged to lead Grace M. E. Church choir.

Mrs. Marie McConnell, organist, teacher, &c., has become the musical critic of the "News," vice Mr. J. de Zielinski, deceased.

Frederick Hoddick, forty years ago conductor of the Liedertafel, and one of our best known and most respected German-Americans, died last week, nearly eighty years of age. His son, Dr. Hoddick, is President of the Liedertafel.

Mr. Percy Lapey gave a song recital at the Niagara Hotel on the 13th.

Aptommas, harpist, gave a recital at the Chapter House on the 14th.

Patti had a three-quarter house; the "Peerless Farewell" draws no more!

A kinder-sinfonie was given at a doll show by the members of the Afternoon Muscale, Miss Mulligan directing, this week.

At a well attended and successful concert given on the 13th at our suburb, Williamsville, Miss Mae Harrison, Miss Sage and Mr. Riesberg assisted.

"Ahnungdurchschauerter" and "Altniederländisches" were two of the German words on a recent program here. They do not compare, however, with the longest German word I know—Constantinopelitanischerdubelsackspfeifer.

At a recent musicale given by Mr. Riesberg's pupils, the following took part: Misses Clara Ball, Pearl Collinson, Myrtle Garretson, Clara Graebe, Isabella Gibson, Emma Hoeffer, Ida Lichtenstein, Elizabeth McDermott, Lafra Meusch, Julia Sauer, Kate Stohlmiller, Chas. W. Laemen, and also

F. W. RIESBERG.

Syracuse Music.

DECEMBER 5.

UP to within a few days the season has been extremely dull here as regards musical entertainments. A short and rather crude season of grand opera in English was given at the Bastable Theatre by the Marie Tavary Company several weeks ago. Beyond the singing and acting of Irene Peveyne and Payne Clarke in the "Cavalleria Rusticana," there was little of interest to be mentioned. A few weeks later three excellent performances of "The Fencing Master" were given at the same theatre with Laura Schirmer Mapleton in the title rôle. The work of the comedians, Charles Bigelow and H. W. Tre-Denick, will long be remembered, and the splendid acting and singing of Mrs. Mapleton was altogether satisfactory.

Several local affairs have claimed the interest of our musical people lately. The production of Gaul's "Joan of Arc" by Director Richard Sutcliffe's Oratorio Society, assisted by Miss Uni Lund, soprano, and Richard Calthrop, baritone, of this city, and Thomas Impett, tenor, of Troy, N. Y., was a very successful affair, and demonstrated that Syracuse can afford a chorus equal to the task of giving works of true musical merit in an eminently satisfactory manner. The work was given on the 24th inst. in Plymouth Church, with Miss Lizzie Pitkin as organist and accompanist.

The following Monday the Madrigal Society, under the direction of Mr. Tom Ward, gave a concert, of which the chief attraction was Henri Marteau, violinist. His playing here was all that could be asked for. Tone, intonation, phrasing, style and every element necessary to a thoroughly artistic rendering of the works performed (concerto No. 1, op. 26, Max Bruch; romanzas, Svendsen; Spanish Dance, Sarasate; cantilene, Boisdefre, and a polonaise by Wieniawski) were not lacking in any particular.

Rosa Linde received an enthusiastic encore, and the piano playing of Edwin M. Shonert was decidedly interesting and clever. The work of the society, while good, was not up to its usual high standard.

Thanksgiving Day witnessed two performances in Wilting Opera House of the "Chimes of Normandy," under joint direction of Tom Ward and Henry J. Ormsby, T. H. Hinton conducting the orchestra. The evening performance was highly creditable. The principal characters were as follows: "Serpentine," Miss Emerita Fisher; "Germaine," Mrs. Jessie Winters; "Grenicheux," Thomas Impett; "Henri," Tom Ward; "Gaspar," Henry J. Ormsby; the "Bailli," Wells Clary. Another performance will be given the 11th inst. for the benefit of the city's poor. As at the first two performances, no doubt a large audience will be present. Many other musical events of a local character are to take place during the winter, which will be duly commented upon.

Although through some mismanagement Guilmant did not give an organ recital here, yet many Syracusans heard him either in Utica, Oswego or Rochester, and the opinions expressed in regard to his playing were coincident with those which have so freely been expressed in this paper.

Several changes will occur in church chorus January 1, which will be noted in due time. Church choirs generally are in active rehearsal of music for Christmas services.

Newark Letter.

DECEMBER 10, 1863.

THE Orpheus Club opened auspiciously their fifth concert season by an artistic performance in the Universalist Church, Thursday evening, December 7.

While some of the numbers were familiar to the listeners, still they were refreshingly interpreted and well received, convincing that they still had power to charm. The club was vocally assisted by Miss Myra French, soprano, and Mr. Paul Morgan, violoncellist; Mr. Henham Smith, organ, and Frank E. Drake, piano.

The program opening with a double chorus from "Antigone," by Mendelssohn, with piano and organ accompaniment, was excellently and dramatically sung, giving an opportunity for the hearing of a quartet composed of Messrs. Acherson, Hampton, Steins and Dear.

"King Olaf's Christmas," by Dudley Buck, was the strongest and most genuinely successful number of the program as sung by the club. The incidental solos were sung by Mr. William R. Williams, tenor, and Thomas Bott, bass, both gentleman sustaining the parts in good form.

A Brahms' number, "Farewell, Faint Heart," was very daintily in detail, as were also three short numbers, "Swiss Song," by Mair; "I Bear it," by Herbeck, and "The Maid In the Valley," by the same composer.

The only exception to be taken in the ensemble work of the

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club was in Max Spicker's exquisite unaccompanied number, "Home," which throughout was sung decidedly off intonation, and was further marred by a baritone soloist, who, having the opportunity for an incidental solo, rambled around in an aimless and inexcusable manner, trying to locate his bearings.

The club, however, was in excellent singing humor, the tone throughout being full, sonorous, round and easy, with fine regard for pianissimo passages.

Mr. S. A. Ward conducted, and as usual was able to take care of everyone at once.

Miss Myra French appeared for the first time in Newark at this concert. She has a bright, brilliant, pure soprano voice, well developed in quality. She vocalizes excellently and has a steady, true intonation. In De Vere Sapiro's imitation she sang the "Shadow Song," from "Dinorah," and later Massenet's "Manon." Both numbers were artistically sung, quite free from the vocal tricks usually indulged in by ambitious young artists. Her two encore numbers, however, were mawkish, sentimental and piercingly high.

Mr. Paul Morgan laid himself open to criticism, but by that I do not mean wholly adverse. He performed two numbers, namely Goltermann's "Romance" and "Tarentelle" by Popper; also Schubert's "Serenade" upon a recall. Mr. Morgan has a good, clear technic, but as yet he is too immature to call forth laudation, except in his evident desire to do conscientious work; however, he plays well, although his tone is meagre, and he lacks soul and interpretation.

Friday evening, December 8, saw a large and interested audience in Association Hall, where the Madrigal Club were opening their seventh season, under the direction of their conductor, Mr. Frank L. Sealy.

This club is composed of what one might call the flower of local vocalists, especially among the women, who are alike cultivated and artistic musicians, many of them being soloists of fair reputation.

Mr. Sealy has now gotten his club up to a state of delicate perfection. I say delicate because the Madrigalists are of that distinctively pure style that in ultra refinement appeals to the true musical sense.

In reading the program one is impressed with the Americanism of it, which is here given:

PART I.	
" Morning Song "	Rheinberger
" Simple Ave "	Thome
Scherzo.	Van Goens
Mr. Victor Herbert.	
" A Legend "	Tschaikowsky
" Slumber Song "	MacDowell
" The Brook "	MacDowell
Aria, "Ah, fors è lui" ("Traviata").	Verdi
Miss Marcella Lindh.	
" The Happiest Land "	Sealy

PART II.	
" Two Cupids "	Batson
Mélodie.	Herbert
Tarantella.	Piatti
Mr. Herbert.	
" Pibroch of Donuil Dhu "	Pearson
" When Love is Kind "	Wener
" Bobolink "	Bischoff
" The Miller's Wooing "	Fanning

With the exception of the worn out "Miller's Wooing," which has been done to death in Newark, the program was quite irreproachable.

"Pibroch of Donuil Dhu," was accorded the compliment of an encore, as was also Mr. Sealy's own composition, "The Happiest Land," which is quaint, original and warm in coloring. Three gems, respectively, "A Legend," by Tschaikowsky, a spirituelle-religious number; MacDowell's "Slumber Song," and "The Brook," by the last named composer, were delicately sung by the club.

Miss Marcella Lindh simply captivated everyone by her versatile vocalism, her gymnastics of the voice, fairly carrying her away to the sacrifice of her intonation. In Verdi's aria, "Ah, fors è lui," from "Traviata" she sang the trills, staccatos, cadenzas and arpeggios true, and her pianissimo high C was perfect. Miss Lindh also sang "When Love is Kind," by Wener, and "Bobolink," by Bischoff, with charming effect.

Victor Herbert, cellist, composer, and conductor, what of him? That he was very successful, what more can I say?

His magnetic personality and popularity were as much in evidence here as elsewhere. He played his fine cello in beautiful tone and with the ease and grace of a ripe artist. His own composition, "Mélodie," was enthusiastically received, and with many acknowledgments he responded with an encore.

Altogether the first of the Madrigal concerts was a brilliant one.

The Schubert Vocal Society will on December 11 give Mendelssohn's "Elijah." The orchestra will be taken from the ranks of the New York Philharmonic Society, under the leadership of Mr. Louis Arthur Russell.

The soloists will be Miss Nina Bertini Humphreys, soprano; Miss Ruth Thompson, contralto; Mr. Leonard E. Auty, tenor, and Dr. Carl E. Dufft, bass.

The first concert of the second season of the Polyhymnian Society will be given in the Roseville Athletic Club's Hall, Friday evening, December 15. The instrumental soloist will be Vladimir De Pachmann. Mr. Frank L. Sealy, director.

Mr. D. E. Hervey, musical critic of the Newark "Sunday Call," has just written a hymn tune and dedicated it to the Brotherhood of St. Andrew. It was published last week in the "Churchman."

Mr. Harry Duncklee, organist of the Roseville Avenue Presbyterian Church, had Miss Myra French, soprano, and Clarence Bowen, bass, as soloist, Sunday evening, December 10.

MABEL LINDEY THOMPSON.

Denver Doings.

DECEMBER 6, 1893.

DURING the last month the musical season in Denver has begun in earnest. There have been a number of concerts, but the most important were the Tuesday Musical Club concert on November 14 and one given last night by Mr. and Mrs. Carlos Sobrino, assisted by Mr. Paul Stoeling, and a chorus of ladies. Mr. Sobrino usually gives a series of piano recitals later in the season, but the two concerts which he is giving us now are far more attractive to a general public, and even to musicians. In the large Eastern cities one can take his choice of an opera, piano recital or orchestral concert, but not so with us. Therefore a large audience greatly enjoyed the privilege of hearing piano, violin, soprano, and chorus in one evening. Following is the program:

Piano and violin—
Sonata ("Kreutzer").....Beethoven
Messrs. Sobrino and Stoeling.

Songs—
"Die Junge Nonne".....Händel Röslin".....Schubert
"Geheimes".....
"Die Forelle".....Mr. Sobrino.

Piano solo, toccata and fugue.....Bach-Tausig
Mr. Sobrino.

"The Flying Dutchman".....Wagner
Scene and chorus ("Senta," "Mary" and "spinning maidens")
Ballade ("Senta").....Mrs. Sobrino and chorus.

Piano solo—
"Si Oiseau j'étais".....Henselt
Impromptu, op. 36.....Chopin
Valse, caprice.....Strauss-Tausig
Mrs. Sobrino.

Songs—
"At the Spring".....Goldmark
"Love Me".....Chopin-Viardot
Mrs. Sobrino.

The artists were in excellent trim, and I doubt if a better performance of the "Kreutzer Sonata" will be heard anywhere. The second and last concert occurs December 12.

The concert of the Tuesday Musical Club, which took place November 14, was the first in a series of four. The success which crowned the efforts of the club at this concert was certainly very gratifying, and we hope to do even better work in the future. Mr. Frederick Howard, baritone, assisted, and the audience was quick to recognize that in Mr. Howard we have a singer to whom it will always be a pleasure to listen. The program was as follows:

PART I.

"Ebb and Flow".....King

Chorus.

Eclogue.....Delibes

"Cradle Song".....Tschaikowsky

Miss Price.

Tarantelle.....Moszkowski

Mrs. Smissart.

Aria, from "Frithjof".....Bruch

Mr. Howard.

"O, Praise the Lord".....Mendelssohn

Chorus.

Hark, Hark, the Lark!".....Schubert-Liszt

"The Butterfly".....Greig

Mrs. Warrell.

"Ah, Rendimi".....Rossi

Mrs. Whitney.

"So willst du des Armen".....Brahms

"Im Wunderschönen Monat Mai".....

"Am leuchtenden Sommernorn".....Schumann

"Widmung".....

"It thou wilt go".....

"The Mountains are cold".....Brahms

Impromptu.....

Mrs. Walker, Miss Price, Mrs. MacIntosh and Mrs. Ferguson.

Now is the Month of Maying".....Templeton Strong

Chorus.

Mr. Everett Steele contributes his share of music in a quiet way. Once every two weeks he and some few others meet at his studio and play Brahms symphonies, quintets, &c., arranged for two pianos. Last Friday I listened to his new quintet, op. 115, for strings, arranged for two pianos by Dr. Paul Klenzel. It was admirably played by Mr. Steele and Miss Miller, who has recently left Vienna after studying with Leschetizky.

Mrs. Olga Slaght, a vocal teacher, gave a concert, assisted by her pupils and Mr. Paul Stoeling.

We are promised a series of chamber music concerts by Mr. Stoeling. They will occur after the holidays.

"The Messiah" is to be given soon under the direction of Mr. Henry Houseley.

CORDELIA D. SMISSART.

Clara Poole-King.

CLARA POOLE KING, whose portrait we print in this issue, justly holds the position of one of America's leading contraltos, by virtue of her superb voice and method. Her great experience on the operatic and concert stage entitles her to a consideration above the ordinary.

At the seventy-fifth anniversary of the Händel and Haydn Society, of Boston, Mrs. King was selected as the representative contralto in the United States, and had as companion artists such singers as Lilli Lehmann, Lloyd, Whitney and William Ludwig.

She has a very large collection of songs and has sung all of the principal oratorios. Her engagement list is a large one, showing her popularity.

Her operatic career in Italy was a brilliant one, only cur-

tailed by the flattering offer received and accepted from the National Opera Company. Mrs. Poole King has a repertory of many operas in Italian and English, among which we may quote as the most important: "Aida" ("Ameris"), "Trovatore" ("Azucena"), "Gioconda" ("Laura"), "Lothringen" ("Ortrud"), "Ruy Blas" ("Casilda"), "Martha" ("Nancy"), "Lucrezia Borgia" ("Orsini"), "Faust" ("Siebel"), "Amico Fritz" ("Beppe"), "Favorita" ("Leonora"), &c.

Two Unfinished Portraits.

THE WAGNERIAN.

BY AN ANTI-WAGNERIAN.

TO begin with, the Wagnerian is seldom a musician. He is generally a person who, having heard one of Wagner's operas, suddenly takes to frequenting concert rooms. He himself speaks of having had his eyes opened by the music of the Bayreuth master.

Naturally to a person who knows so little of music, whose mind is utterly ignorant of the rules of the art, rules on which the great masterpieces of the past have been constructed, all the blemishes of Wagner's musical style, the ugly intervals and unresolved discords, the absence of melody and well ordered progressions, are as nothing.

It is in this way that the Wagnerian is doing so much harm to the art. He helps to spread, for he talks and writes on the slightest provocation, the gospel of revolution, nay, let me say at once, of anarchy in music. Rules are to him as relics of a fossil age, and he is rather angry than not when a theorist of the modern school tells him that Wagner did not really write anything that cannot be squared to the canons of art laid down in modern text books.

But your Wagnerian is not only a lover of Wagner's music. He asks us to read all the "literary" works of his idol, and even thinks since Schopenhauer and Wagner held so many ideas in common, it is necessary to a complete understanding of Wagner's genius and music that you should also read and understand the works of the cynical philosopher.

The Wagnerian is also nothing if not transcendental. He will tell you with blazing eyes, with well assumed ecstasy, that a perfect gospel of life is laid down in the "Bayreuth Master's" works. For instance, "The Ring" is a drama that has for its subject the ruling of the world by love, or something of that sort (you can't quite tell what it is from the writings of the Wagnerians), whereas I, and most sensible musicians of culture, only see in it an absurd nursery fable of bogies and dragons and more or less immoral and grotesque gods.

The worst side of the Wagnerian, however, is his intolerance. He detests Mendelssohn's music because he has read somewhere that Wagner himself disliked that composer; he sneers at Händel's grand, immortal, beautiful oratorios; he tolerates "Carmen" because Bizet is supposed to have been influenced by Wagner; he openly scoffs at "Faust"; and as to Meyerbeer, he is quite as virulent as Wagner was ungrateful for the favor shown him by the composer of "Les Huguenots."

Then the Wagnerian has no sense of humor. He can witness without moving a muscle of his face the absurd antics of a dragon, and the spectacle of a god being "rowed" by his wife. The Wagnerian sits through all this with open-eyed, owlish admiration, and if some weaker vessel do but laugh he turns in indignation and hisses out his disapprobation.

It is really a disease, is Wagnerianism. One French critic said so, and he must know. It leads its sufferers into terrible long discussions in journals of all sorts, and it is plain from what Wagnerians say that they consider all the rest of the world fools. This we do not mind, but it is rather rude to make it so apparent.

But there is one thing that compensates us for all the taunts flung at our heads from time to time, and that is that Wagner's works are decreasing in popularity. Everything points to this. The recent performances of "Die Walküre" in Paris were only supported by a few rabid Wagnerians.

This may seem strange, but there is no doubt that ardent Wagnerians go to every performance of the master's works, no matter how often they may have heard them, so that it is almost a certainty that "Die Walküre" was practically performed before the same audience at each representation. It is the same with the recent Wagner Nights at the Promenade concerts. The audience was composed of Germans and the members of the Wagner Society.

A Wagnerian always wears long hair and a wistful eye. He never looks quite happy and he even revels in this. He will tell you with engaging frankness that life is a mistake and that "nothingness" is the only state in which the human being can find happiness. That comes of reading Schopenhauer. In Wagner's music, he says, you will find all the despair and all the wrong as well as the infinite yearning of the world, and much more of that sort.

Of the intellectual side of music the Wagnerian is entirely ignorant. He cannot recognize the immense intellectual feat that is required to follow and appreciate the sonata form, or to thrid the mazes of a fugue. He demands that music should be emotional, and forgets that its first

duty is to be classical. He asks for dramatic continuity in an opera, when every one knows, and the practice of the great masters shows, that its main object is to present engaging and melodious music to the ear.

All these faults the Wagnerian has, and many more. He is ignorant, illogical, combative, unsensitive to beauty, uncultivated, wanting in a sense of proportion, one-sided, revolutionary, fanatic, pessimistic, iconoclastic, dull—

THE ANTI-WAGNERIAN.

By A WAGNERIAN.

The Anti-Wagnerian, if he is not a dry-as-dust professor, is probably some fossil that will soon crumble to pieces and trouble us no more. He judges everything by his own small standard and is shocked when he finds things are not what he is used to. His ideas of harmony are taken from works which were written before music had progressed far as an art, and he cannot for the life of him understand why Wagner should not have been content to follow in the footsteps of the "past masters."

His ideas of opera hover between the banality of a ballet and the sentimental sweetness of a drawing room song, and he has not the slightest idea of dramatic consistency, or that music has any other function than that of tickling the ears of an overfed shopkeeper.

When engaging in argument he invariably loses his point and proceeds to abuse his opponent.

He takes every opportunity, if he is a journalist, of belittling Wagner's personal character, and of poking a kind of mild satire at those who think differently to himself. Wagner cannot be successful because of the beauty of his music, according to him; it must always be because the audience is composed of Germans, who, poor fellows, are known to have no taste for music; or else, because Wagner is the fashion.

If Wagner's works are replaced after a long run by some other operas, then the anti-Wagnerian hails this as evidence that the Bayreuth master is unpopular.

The line of argument against Wagner generally is that Gounod did not do so and so; Wagner did, therefore he must be wrong; Meyerbeer is supposed to be the model of an operatic writer, but Wagner does not conform to this model, therefore he must be a bad musician.

What was good enough for our fathers is good for us.

Wagner's music is perfectly unvocal, because he did not write florid passages for his singers.

The leit-motif system is wrong because no one but Wagner carried it to its logical conclusion.

Mozart did not employ the leit-motif system, therefore Wagner should not have done so.

Wagner borrowed money of Liszt, therefore he was an unmitigated blackguard.

His operas have no melodies, and his clever instrumentation shows that he gave more thought to composing than is compatible with inspiration.

The characters of his music dramas consist of birds, dragons, gods, goddesses, magic spears, magic potions, magic gardens, and immoral personages.

Only young, rash men admire Wagner's music. The old men who have been worshipers of this Moloch of music are fanatics.

All this your anti-Wagnerian writes if he can find a journal that will print his articles or letters. On every possible occasion he sneers either at Wagner or his admirers and nothing will make him see that the Bayreuth master is now accepted by every musician of any standing.

In short, in everything he writes and says the anti-Wag-

nerian shows that he has no real appreciation of music; that he is ignorant, fossilized, without sense or artistic fitness; that he is like a stranded ship on a mud bank, like an ostrich that hides its head in the sand, like a—London Musical Standard."

Ancient Music of Greece.

THE classical world has received with much interest the news of the discovery at Delphi, on the site of the ancient Oracle, of a hymn to Apollo, inscribed on stone, with the musical notes cut over each syllable. This is, so far, an unprecedented incident in the history of archaeological discovery. The inscription is reported to date from the second century before Christ, and the musical notation to be that of Aristoxenos, a pupil of Aristotle.

It has been suggested that this may prove a key to the music of ancient Greece. But it would be premature at present to encourage the enthusiasm of scholars in this direction. Of learned dissertation and of energetic disputation there will no doubt be enough and to spare both at home and abroad; but the controversy will present in one respect a singular aspect.

The best of Grecians will practically be out of court if he have not a musical scholar's knowledge of the musical art; while, on the other hand, the musician who has no Greek will be at a disadvantage in arguing on the work of reconstruction.

No doubt the laws of thorough bass will enable the professor of music to build a theory on these scanty staves, at least as successfully as those of physiology enabled the late Professor Owen to reconstruct the extinct Moa and the Dinornis of New Zealand. But there will be many authorities good in Greek and bad in music, or good in music and bad in Greek. Collaboration will doubtless succeed in the end, but the end will not be near.

Moreover, it is as likely as not, that after everything has been comfortably settled—and, let us say, the rising generation of Eton lads shall have grown old and disappeared—some new discovery will upset "the foundations of things," as hopelessly as within the last few years the sciences of ethnology, archaeology and craniology have conspired to upset the popular Indo-European theory of Aryan migration to the West from the highlands of central Bactria, which was supposed to account for everything in philology worth accounting for. Twenty years ago—nay, even ten—the scholar who should have doubted his Peile, questioned his Max Müller, or looked suspiciously at his Curtius would have been counted a blasphemer.

Yet to-day the "Lectures on the Science of Language" is technically obsolete—valuable only as a brilliant exposition of a doctrine since abandoned as futile by well nigh everyone except the expositor and a faithful few. It is pathetic to remember how one by one the champions of the plausible theory fell regrettably out of the ranks and went over to the enemy.

Could Bopp, "the father of a comparative grammar;" could Jacob Grimm, or even Dr. Donaldson, rise from his grave, he would at first blush regard the modern subversion of the foundations on which he had spent so much labor and learning with some such feelings as Nelson might be expected to experience were he suddenly resuscitated on board a modern ironclad.

We need not then be sanguine that the key to the music of ancient Greece is about to be easily inserted into the lock of oblivion, or that when inserted it will all at once work smoothly. It is something, however, to have found a

likely sort of key. Perhaps with the average of readers it is only the astonishing music of the Greek language itself which has redeemed much of Euripides from something, Dr. Verrall notwithstanding, very like dullness.

With the exception of those mighty choruses in Greek tragedy—such for example as those in the "Agamemnon" or "Antigone," great lyric outbursts of which chorus is merely the mouth—chorus is not seldom regarded as a nuisance not only by the undergraduate, who finds it occasionally dangerous to his prospects in the "Little Go," but by those who resent the frequently cold-blooded fatuity or desperate inconsequence of its comments on the situation.

It may at least be confessed that if the Greek chorus does not impede the action it seldom contributes to it. In the "Alcestis," for example, one can scarcely doubt that the patience of "the gods" would be severely taxed were the interjecciations of the chorus intrusted to a single *persona*. For the chorus there was safety in numbers.

Those who have the advantage, book in hand, of witnessing the performance of the "Ajax" or the "Antigone" on a modern stage will recollect probably how the frigid dullness of the choric interludes was relieved by the music. Of course the music of Mendelssohn's "Antigone" might have proved quite distasteful to an Athenian audience, and it appeals, no doubt, for the most part to severely classical ears.

What—with their narrow range of orchestral instruments—was the music which was worthily adapted to the masterpieces of *Æschylus* and *Sophocles*? How comes it that not a note of it has until now been forthcoming.

It is a singular reflection that with all the wild Sicilian harmony of Theocritus, the lordly pageantry of Pindar the rugged stateliness of the "Agamemnon," the awful grandeur of the "Persae"—as vivid to-day as when it was first produced—the Shakespearian self-sacrifice of the "Antigone," the wild despair of the "Hecuba," the scornful bitterness of "Philoctetes," the scathing satire of the "Alcestis," that the only clue—if clue it be—to the music which was "married to immortal verse," in the delineation of the sufferings and passions of an impetuous and poetic race, should have lain hid for 2,000 years, while the song and the dance and the burning eloquence have been ever in men's hands and before their eyes. The unparalleled music of the language has endured for ever, while of the written music nothing has hitherto escaped oblivion.—London "Standard."

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American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.

ESTABLISHED JANUARY, 1880.
NO. 719.

NEW YORK, WEDNESDAY, DECEMBER 20, 1888.

HOW is the piano and organ trade going to stop the disgraceful habit of some men in the business who show their old invoices to retail purchasers? A customer asks questions regarding a certain piano; it happens that the make was formerly sold by the dealer; he sees his opportunity to kill the piano if he shows one of his old bills which prove what he had paid. Doing it systematically he drives the piano out of that particular market. How is that practice to be stopped?

We know how it can be stopped, but we shall not publish the recipé. Advertisers are welcome to it, but it would not be judicious to publish it.

The number of sales killed every year by this method amounts to thousands, and all are sufferers—some more, some less.

NEWS reaches us that A. R. Bacon, the Wilkes-Barre dealer who has been in financial difficulties, is about to resume. We are glad to hear it. The piano trade is too good a trade to get out of.

FROM the Schimmel & Nelson Piano Company, of Faribault, Minn., under date December 9: "We have doubled the capacity of our plant by recent large additions. Trade good indeed. In fact, remarkable for the times."

ED. McCAMMON has no relations whatever with the legitimate McCammon piano, of Oneonta, N. Y., and he is not a piano manufacturer at present. The factory he claims to occupy, located at Castleton, N. Y., has been let for other purposes.

THE last of the series of auctions of old Chickering pianos accumulated during years past, chiefly in exchange, took place yesterday at Silo's Art Galleries. There were about 25 pianos on sale, and most of them were disposed of. The scheme of Chickering & Sons has been successful, and they are to be congratulated on having disposed of these old instruments.

WE are sorry to record the fact that several suits have been entered in courts in this city, for debt and nonpayment of past due commercial paper, against a well-known piano manufacturing firm in this city. It has been difficult for the court process server to find the defendant in these cases, who has succeeded in eluding the officer, probably with the hope of pulling through. We share with him the same desire, as we belong to that class of newspaper men who never prefer to sacrifice an item to that condition which makes failure in the music trade a rare event.

A CERTAIN Baltimore firm is advertising in display ads. new Upright pianos at \$5 a month and Parlor Organs at \$3 a month. This is death to the rent business; this is death to the legitimate instalment business and we verily believe it is death to the firm that attempts it, even if they had a million dollars capital. The sum and substance of it is that no good pianos or good organs can be sold on such terms. There must be a couple of hundred per cent. profit on a piano on which each yearly payment of \$60 paid in small dribs and drabs of \$5 a month is collected. Before such a piano is paid for it is useless. We don't believe in that kind of business and we are determined to root it out wherever we see it, irrespective of the person or the firm.

"I WISH you had told that you were going to publish that item about the change we made at Podunk. I would have asked you to hold it back for a week. It was all right, but it did not suit me to have it published so soon." So said a friend of the paper the other day. Had we said a word to him we would have requested us to suppress the item, and it would probably have been suppressed for all time. It cannot be done. This paper is valuable to advertisers for one reason alone among many, and that is the avidity with which the trade looks for it every week for the purpose of learning the news. It is a newspaper, and it cannot sacrifice news to accommodate anyone. It would be equivalent to a cessation of function.

DELORES P. DE LA PEÑA, Brigadier General in the Mexican Army, and the Hon. M. Treviño, Consul de Mexico, are among the recent purchasers of Crown pianos, and it is worthy of note also that Geo. P. Bent has been pushing his Holland trade to an unusual extent lately.

RESUMPTION.

MESSRS. HARDMAN, PECK & CO.,

Manufacturers of the

HARDMAN PIANO,

have made a complete settlement with their creditors and will pay 100 cents on every dollar of their indebtedness. The business has been restored by the assignee to Messrs. Hardman, Peck & Co., who are now conducting it upon even a more liberal and popular basis than before the slight interruption caused by the monetary stringency. The remarkable rapidity with which this settlement was reached, together with its entirely satisfactory character, has caused the most favorable comment everywhere.

THE above is the official syllabus issued by Messrs. Hardman, Peck & Co., and embraces all there is to say on the subject to-day.

MR. STEINWAY'S ALTERNATIVE.

FTER resorting to all possible remedies in order to dispose of a constantly growing evil Mr. William Steinway has been compelled to adopt the following printed reply to the thousands of communications thrust upon him for aid or help during the year. It is a fact that on some days he receives as many as 100 appealing letters, all of which will hereafter be answered with this formula:

NEW YORK,

189

I am in receipt of your communication of the _____ My residence, as well as my office, are not only besieged from early morning till night by applicants for assistance in almost every conceivable form, but I am also daily flooded by letters from all parts of the United States and Europe, asking financial aid, positions or help to obtain positions, loans, &c., &c., in such large numbers, that it is a physical impossibility for me to read, much less to answer or consider such letters.

For the above reasons it is impossible for me to grant your request as expressed in your said communication.

WILLIAM STEINWAY.

Another curious feature of such communications is their inordinate length, many of the letters constantly received covering from 5 to 20 pages, and referring to subjects entirely foreign to the direct problem the writer desires to solve.

The philanthropy, the benevolence and charity displayed by Mr. Steinway are proverbial, but even the best disposed human being cannot exchange duties for the mere routine work of examining into hundreds of cases of distress, no matter how deserving the applicant may be, and the letter above printed will save much of Mr. Steinway's time next year.



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HENRY STEINWAY MUST NOT EVADE, BUT MUST SQUARELY MEET THE ISSUE.

HENRY W. T. STEINWAY,

v.s.

WILLIAM STEINWAY AND STEINWAY & SONS.

OUR readers will remember that in the summer of 1892 Henry W. T. Steinway brought suit against William Steinway and Steinway & Sons, alleging among other things that William Steinway and his brother Theodore had founded Steinway's Pianofabrik in Hamburg, in 1880, and that in the year 1889, Theodore having died, William had turned over the business and the plant to Steinway & Sons at a large profit to himself, which Henry Steinway sought to recover in this action as stockholder.

The answers of Steinway & Sons and of William Steinway admitted that the business and plant had been sold to Steinway & Sons, but alleged that the transfer assumed the form of a written offer setting forth the precise terms and conditions of sale. The answers further alleged that this offer was submitted to a meeting of the stockholders and trustees of Steinway & Sons on December 26, 1889, at which the plaintiff, as stockholder, was present on invitation; that the offer was fully discussed by all present, including the plaintiff, and was unanimously accepted, and the business was accordingly merged in that of Steinway & Sons and had become thereby large and profitable, and annual dividends had been declared and had been accepted by the plaintiff.

It appeared by the terms of the offer than William Steinway sold and transferred his American and European patents to Steinway & Sons, relinquished royalties to the amount of \$42,500, gave Steinway & Sons scales and patterns in addition to the business and good will of the Hamburg Fabrik.

It also appeared, as bearing upon the subject at issue before the court, that the property was sold by William Steinway at *inventory prices*, instead of at *a profit*, and that mutual releases were executed as between the two concerns.

The defendants, having set up the exact terms of this written offer as a defense, demanded through their counsel, Mr. Cotterill, that the plaintiff serve a written reply under oath, and state whether the said written offer was true or not. This the plaintiff refused to do. A motion was accordingly made in behalf of the defendants that the court compel him so to do. This motion was resisted in behalf of the plaintiff, but the General Term of the Court on Appeal directed him to reply. The plaintiff accordingly served a written reply, but instead of squarely meeting these allegations, as appears by the opinion of the court, evasively alleged that he was ignorant as to whether the terms of the written offer were correctly stated.

The defendants deemed this reply entirely insufficient, and accordingly applied to the court, on motion, to compel the plaintiff either to admit or deny the allegation. The plaintiff attempted to resist the motion, but the same was granted, and he thereupon appealed to the General Term, and that court on Friday last in all respects affirmed the order of the court below, as appears by the following opinion.

SUPREME COURT, GENERAL TERM,
FIRST DEPARTMENT, NOVEMBER, 1893.
CHAS. H. VAN BRUNT, Presiding Judge.
MORGAN J. O'BRIEN, Judges.
ALTON B. PARKER.

HENRY W. T. STEINWAY,
Appellant,
against
WILLIAM STEINWAY AND OTHERS,
Respondents.

No. 23.

This is an appeal from an order of the Special Term of the Supreme Court directing that plaintiff's reply be made more definite and certain.

William J. Curtis and Edward B. Hill for appellant.
G. W. Cotterill for respondents.

PARKER, Judge:

This court held on a former appeal herein (8 Hun, 430) that the answer sets up one defense to which the defendant

was entitled to a reply, and plaintiff was ordered to make one pursuant to the authority conferred by section 516 of the Code of Civil Procedure.

The defense to which the reply was required was briefly but substantially as follows:

A meeting of the stockholders and trustees of Steinway & Sons was held on December 26, 1889, at which meeting the plaintiff as a stockholder was present, and a written offer was made, containing the sundry terms alleged, to sell the business of the Fabrik to Steinway & Sons, which offer was accepted, and the business, good will and property were so sold without opposition from the plaintiff, and ever since has been conducted under the management of Steinway & Sons, and has become large and profitable, and annual dividends have been declared and accepted by all the stockholders, including the plaintiff.

By the terms of this accepted offer mutual releases were agreed to be executed of all claims and demands in behalf of Steinway & Sons and the said Pianofabrik as against each other, and the business and property were sold at inventory prices.

A reply was thereupon served, in which plaintiff admitted that he was present at the meeting, and in respect to the form of the offer made by defendant he averred: "But as to whether the offer so made is correctly set forth in said paragraph of said answer this plaintiff is ignorant and has no knowledge or information sufficient to form a belief."

Now a reply was required because the defense did not appear to tender an issue of fact, but rather an issue which would be fatal to plaintiff unless its legal effects could be avoided. For this reason it was held that defendants were entitled to know whether the issued tendered would be admitted or denied, and if admitted, how plaintiff would seek to escape the apparent legal consequence of the admission.

Plaintiff seeks to avoid a full compliance with the order by alleging ignorance as to whether the offer is correctly set forth in the answer.

This is not in compliance with the requirements of the code, which makes it necessary where a reply is required that it should contain a general or specific denial of each material allegation controverted by the plaintiff or of any knowledge or information sufficient to form a belief.

In the case at bar not only is there an offer alleged containing sundry terms and material allegations, but it is further averred that mutual releases were made a part of it.

A denial generally of knowledge or information sufficient to form a belief as to whether the offer is correctly set forth is not a denial of each material allegation to which the plaintiff was to reply.

He urges that he cannot be expected to remember accurately the terms of a writing read in his presence several years ago.

A similar reason was assigned in *Wesson v. Judd* (1 Abb., P. 254), but the court made answer that if he had doubt as to the correctness of what purported to be a copy of the writing, he could have demanded an inspection of the original, and, if refused, the court would compel its production.

The order should be affirmed, with \$10 costs and printing disbursements.

Concur, CHAS. H. VAN BRUNT,
MORGAN J. O'BRIEN.

IN sending check for subscription Mr. F. R. Feehan, who represents the Bradbury line in Newark, says: "I look forward eagerly each week to your current number, and consider the subscription price the best \$4 investment I make in the year."

IT should be noted particularly that the Hotel Grunewald, the new hotel just opened in New Orleans, is fireproof. The manager will be Mr. W. W. Howd, who was formerly at the Palmer House, Chicago, and lately at the Louisiana Mansion, a large World's Fair Hotel. There is every reason to believe that the Hotel Grunewald is destined to take chief rank in the Southwest.

ACCORDING to a letter sent to us by the Pacific Music Company, of San Francisco, Felix Kraemer, representing Kranich & Bach, is the first Eastern piano man who has visited the incipient Mid-Winter Fair in that city. The company states that the Fair will be unique and remarkable in many respects, and its fame will begin to attract visitors as soon as the gates open.

WE regret to publish the information that Plympton, formerly traveling for the New England Piano Company, has made some fatal errors of late. He had no right to draw on the New England Piano Company when he did so for \$75 through S. W. Randenbusch, of St. Paul, and \$75 through the Century Piano Company, of Minneapolis. He was no longer in the employ of that company, and the two Northwestern concerns may make it hot for him.

A MAGAZINE.

THERE is more reading matter in this number of THE MUSICAL COURIER than the monthly magazine contains, and it is, moreover, matter referring to one specialty—Music. It is conceded without dispute that this is the greatest musical journal that has ever existed. Add to this fact that more than 10,000 copies are circulated every week, and one can appreciate why the paper has become such a force in the musical life of the nation.

This paper, therefore, is the only musical publication of its kind that represents normal value for money expended in advertising. It has ceased to depend upon support; it offers advertising space as a legitimate business investment.

No firm or institution appealing to the musical element that is active in this land does justice to its affairs by remaining outside of our advertising space, for there is not one being of consequence in musical affairs or of influence who does not read this paper. There is no medium like it, and its circulation is constantly increasing and at a rate that surprises those who have accepted an offer to investigate this most interesting feature of the publishing business.

Our January editions will average over 11,000 a week, and will be specially adapted for "live" advertisers who are on the alert.

Books, documents, post office receipts, &c., &c., open for inspection to those who mean business. Over

11,000 COPIES EACH WEEK Will Be Circulated During January.

Every important point will be covered. Remember that there are some firms who are doing business. Are you?

MR. DE VOLNEY EVERETT, whose term with Sohmer & Co. ends with December 31, has accepted an offer from the Starr Piano Company, of Richmond, Ind., to represent them on the road and in other capacities.

THAT'S a vile practice, the sending out of pianos or organs "on trial." It is undignified and absolutely contrary to healthy commercial practices. Will it stop now? Well, we guess so. With production cut down as it is and will be, the opportunities to send instruments out on trial fade like a summer cloud on Coney Island. Oh, this crisis has its great compensating effect, and without any effort now some of the worst practices in the trade will cure themselves! Cancer must have something to feed on.

Decker Brothers.

JJUDGED from a scientific standpoint a very eminent professor of physics says regarding the Decker Brothers pianos:

I have carefully investigated its acoustic properties and I may say that there is scarcely a part of the instrument, considered as an acoustic apparatus, which I have omitted to examine. I have been delighted during the progress of this examination, not alone with the conscientious workmanship of every part of the instrument, but especially with the ingenuity and skill manifested by Decker Brothers in overcoming inherent acoustic difficulties. Hence the singular sweetness of the notes.

Fully appreciating the difficulties in rendering piano tones so pure and mellow, I cannot but express to you my unqualified admiration of the success which you have achieved.

It is rarely that a testimonial on a piano, based upon scientific principles, can be secured from eminent authority. On this account the above is especially valuable.

One B in Weber.

DEAR PUBLIC:

When business is dull some merchants will use methods to sell goods that in flush times they would not countenance. The law will permit a dealer to stencil W-E-B-B-E-R on a cheap piano. You forget the real WEBER isn't burdened with two "b's," and so buy the cheap article for the real. Sometimes high grade goods that are shopworn are offered as "NEW at a sacrifice." These little off-color devices are seldom indulged in by merchants, unless they are driven to the wall for ready cash. Of course it is unsafe to buy a piano of a dealer whose guarantee is not good; consequently it is better to patronize the merchant who never feels compelled to use subterfuge to get cash. I handle regularly the WEBER, IVERS & POND, SHAW, HALLETT & CUMSTON, C. H. STONE & CO., BENEDICT BROS., and others at from \$125 to \$825 cash, or at fair prices on time for \$6 to \$25 per month.

**J. G. RAMSDELL, 1111 Chestnut St.,
Philadelphia.**

—Mr. J. Jay White, a salesman for Philip Werolin, New Orleans, married Miss Temple at Summit, Miss., last evening. Congratulations.

—Edward T. Wolf, who for the past eight years has been employed by Sohmer & Co. in the capacity of piano hammer coverer, and for three years superintendent of that department of their factory, has been engaged by Robert M. Webb and will have charge of his hammer factory in Brooklyn. Mr. Webb has purchased 10 hammer covering machines from E. D. Seabury, and they will be in operation by January 1.

KNABE PIANOS

Art—
Commerce—
Fame.

THE recent performances upon Knabe grand pianos at Music Hall; the exclusive use of Knabe pianos at the Metropolitan Opera House; the performances upon the Knabe pedalio piano in Boston Music Hall and in many other cities, and the general use of Knabe grand and upright pianos in concerts and other musical events throughout the land lead to many comments upon the instruments of the manufacturers, Messrs. Wm. Knabe & Co., of Baltimore, and their methods and principles of conducting their great and prosperous industry.

Wm. Knabe & Co. is a firm that believes in conservative methods that forbid extravagant pretenses. The house has been built up on that principle and has made a most marvelous success with its consistent application. Its whole plan of development is based upon gradual evolution, each step having been preceded by careful considerations that make its footing sure. No scheme has ever found favor with the Knabe house unless it had as its concomitant the essence of that same principle, and through it and by means of it the firm has become a great universal establishment.

In its home it is known as one of the great industrial plants of that section, the factories representing the same principle of gradual evolution, having, over 50 years ago, been started in a humble manner, until now the Knabe factory is one of the leading piano producing mechanisms on the face of the globe. It covers acres of ground and is a truly monumental establishment, employing an army of skilled workmen year in and year out, who are thoroughly allied with the firm itself in the ambition to produce an artistic instrument. The spirit of affiliation and sympathy existing between the intelligent artisans of the Knabe firm and the heads of the house has not only become proverbial in Baltimore but is known throughout the whole music trade, and this one phenomenon gives a clue to the cause that underlies the success of the product itself. In this co-operation between the men and the firm we can find the reason that enables Wm. Knabe & Co. to produce for years at a time pianos in extensive quantities that represent an individuality and that do not deviate in quality or character.

Radiating from its great establishment at Baltimore the influence of the firm is felt in the musical life of the people in all sections. We have just alluded to the use of the Knabe pianos at leading musical institutions in this city. The work of handling this important feature of the business devolves upon the New York branch house at 148 Fifth avenue. This branch has been a centre of business activity throughout the whole fall, and its trade here and in this vicinity is an evidence of the strength and the influence exerted by the Knabe piano in the very best strata of cultured society here. It would surprise most members of the trade and the profession to learn of the extent of the business done by the New York branch establishment, the number of pianos disposed of here annually being so large alone as to keep a big factory running.

The agency at Boston has become the centre of a large musical clientele, all strong adherents of the Knabe piano and believers in its inherent artistic virtues. In fact the New England trade of Wm. Knabe & Co. has grown into a most profitable department of their business. At Washington the firm has a large branch house doing an extensive trade, for throughout the whole Southern section the name of Knabe is in reality and not merely figuratively a household word. Thousands of families, tens of thousands of families living in the great section between the Potomac, or let us say the Susquehanna and the Rio Grande rivers, are pleased and delighted owners of Knabe pianos. Throughout all these

States Wm. Knabe & Co. are unquestionably the best known piano manufacturing firm, particularly among the best people—those representing the wealth, the intelligence and the culture of the people.

The great central section of the West absorbs enormous quantities of Knabe pianos annually, the great house of Lyon & Healy, at Chicago, being the representatives of the instruments throughout a large portion of this rich area. Messrs. Lyon & Healy have been doing a wonderful trade in Knabe pianos for several years past, and their intense activity has acted as a stimulus on all the many piano firms who are representatives of the Knabe firm in the West.

St. Louis, Cincinnati, Cleveland, Milwaukee, and particularly Detroit are centres of a large trade in Knabe pianos. We are convinced that more Knabe pianos are sold in the State of Michigan than any other high grade instrument. Through the Northwestern States and clear out to the Pacific Coast the prominence of the Knabe piano may be remarked by anyone coming in contact with musical life in all these great sections.

Canada also is favored with energetic firms handling Knabe pianos, and they can be heard throughout the season in concerts at Toronto, Montreal and Quebec, just as they are heard here and in Chicago, Boston, Philadelphia, San Francisco and in all communities where the study of music is conducted upon artistic lines.

Thus it will be seen that the Knabe piano is, as we started out to say, a universal instrument; it is seen, used and heard everywhere where music is studied and pursued as an art from the educational beginning to the finished concert performance.

And all this has been accomplished by Messrs. Wm. Knabe & Co. without the blare of trumpets or the ordinary braggadocio. It has been done by a sincere and conscientious application to the one purpose of giving to musicians and to the people an artistic product that would appeal to their taste and intelligence, and to make the instrument on such principles that its durability would not be impaired even by the most exacting practice and use. Every energy has been applied to the making and perfecting of the Knabe piano itself, and it was felt that a desire to do justice to the best theories of construction and thereby bring forth instruments that were eloquent themselves would be all the eloquence that was necessary to attract attention.

Naturally coupled with this we find splendid commercial judgment as shown in the manner and method of distributing the representation of the instrument; the care exercised in bringing it before the public; the intelligence shown in having it displayed and always free from vulgar glare or ostentation and particularly the ability with which the firm itself conducted its finances, such an ability as to couple its name with those of the strongest and most substantial firms of the Union.

With such a remarkable record as has already been made, Messrs. Wm. Knabe & Co. can look forward with calm consideration to the future possibilities of their great instruments. Their fame is not limited by any geographical lines, but penetrates to all climes where music is made and with the greater expansion of musical education and culture the demand for Knabe pianos will keep parallel step. Although the firm has done enormous business in the past it will appear comparatively small to the future business which is in store for the Knabe piano.

THE RENT BUSINESS.

THE reduction of the supply of pianos, which will be fully felt in the transactions of the coming year, will tend to stimulate the renting business, which has suffered inordinately from the extravagant terms made in instalment sales.

There was a time, not many years ago, when the "Rent Business" of many firms represented the most profitable department of the business, and when pianos going out on rent were considered the choicest investment. Gradually, with the expansion of the unlimited instalment plan, this branch of the piano trade, at first suffering considerably by actual reduction of rents, and then through unpopularity as compared with the instalment system, fell into desuetude with a large number of firms, and in recent years we actually find the "Rent Business" limited to a few firms in each of the large cities.

As it will be absolutely impossible for long-winded

payers to find in the immediate future the right kind of pianos, such customers will, for the time being, be compelled to rent pianos if they must have them. Actual rent pianos, represented by clean bills of health, as it were—by pure rent certificates—will be the best kind of collateral, always acceptable to investors. As the title could never be questioned these rent certificates would be the best kind of property for business purposes.

We would therefore suggest that proper attention be paid to this branch of the piano business, the dearest to the old firms who fondly cherish its memory and who will welcome its revival with all the fervor of ardent admirers. Special stress should be put on the advertising features of the "Rent Business," and salesmen should be instructed to cultivate every opportunity offered to get pianos out on rent.

This is the time when the most profitable source of the retail piano trade can again be pushed into prominence, and if it is done with intelligence and energy, the restoration of the "Rent Business" can be accomplished.

THE TRAVELERS.

THE commercial traveling element in the music trade of the country consists of a body of men second to none in energy and in an intelligent appreciation of the work and duty to be performed. These men have had a hard time of it in 1893, considering the conditions of trade and the difficulties in their paths, and there is no complaint heard against any of them on the part of the firms who know best what they had to contend against. In years of business plenty the traveling man is frequently taken to task for not meeting the expectations of his house, but in days such as we have passed through unreasonable firms only will make the troubles of the traveling representative greater by reprimanding him.

It is probable that no great reduction of the force will take place after all at the end of the year. There was a rumor that R. S. Howard, one of the leading traveling men the piano trade has ever had, would not renew with his house, but Messrs. J. & C. Fischer tell us that there is no truth to it, and that Mr. Howard will continue.

Mr. Crane will close up with Decker Brothers next week, and we have not yet learned whether he has secured a new place.

Mr. De Volney Everett concludes his services with Sohmer & Co. at the end of the year and may have an announcement of a new engagement ready for publication soon.

We were told that E. Ambuhl would conclude his services with Chickering & Sons, but the firm states to us that they know nothing regarding any change or severance of relations.

Mr. R. M. Summers will finish his engagement with the Shaw Piano Company, of Erie, Pa., at the end of the year.

Mr. Moore has already ended his term with the Loring & Blake Organ Company and is ready to accept a new engagement. His address is Toledo.

Mr. H. A. Spicer will cease traveling for the McPhail Piano Company, of Boston, at the end of the year.

Mr. J. A. Richards, one of the best known travelers in the line, is open for an engagement. Thoroughly reliable, well posted and a good pianist. He can be addressed care of this office. In fact we can forward letters to any of the traveling men, as they all have their addresses on file here and receive THE MUSICAL COURIER regularly. No intelligent member of the piano and organ and music trade can get along nowadays or does get along without THE MUSICAL COURIER.

Wm. T. Crane is here in the East winding up some important affairs of the W. W. Kimball Company. The Southern traveling representative is W. B. Price. E. S. Payson has been on similar duties for the Emerson Piano Company of Boston. Both of these men are apparently solid fixtures with their firms.

Felix Kraemer continues to make extensive and remunerative trips for Kranich & Bach.

Mr. J. A. Norris is traveling in the interests of the Gildemeester & Kroeger piano and is working hard to place these instruments at every available point.

Mr. Gebhard will in all probability remain with the A. B. Chase Company.

Very few changes are booked with the Chicago CageOrgan Company. Mr. F. S. Cable, who is on a big Western trip, continues general supervision of the

great West, while the Eastern connections are in the fatherly hands of H. M. Cable, and under both of these gentlemen there is a number of subaltern travelers, chief of whom is Mr. Teeple.

Illidge is on the road in New York State and Pennsylvania for the New England Piano Company, and will stick to that concern.

C. B. Hawkins, traveling for Brown & Simpson, of Worcester, is on a European business trip.

Mr. Hollenbeck remains with George Steck & Co. as traveler for the Western section, making headquarters at Rockford, Ill., his home. George Gross takes Eastern trips for the firm.

We are not yet acquainted with the successor to the late Harry Zufall at Gabler's.

Through the business reverses of the Braumuller Company Wiegand is now ready to accept an engagement.

Geo. M. Woodford retains his position as traveling man for the Wheelock interests. He has done some "tall" traveling for the combination.

Mr. Tuell is now on the road whenever it becomes necessary for the Schubert Piano Company to send some one out.

Major Howes, who travels for the Hallet & Davis Company, is the vice-president of the corporation, and acts as he deems fit regarding trips. He is constantly around somewhere or other on the road.

The Sterling Company still retains the services of Mr. Brooks, but Mr. Blake makes periodical trips of importance.

One of the Burgesses is with the Needham Piano-Organ Company, the other is with Wegman & Co., of Auburn, and both appear to be fixtures with their respective firms.

The Mehlino Piano Company has Mabon on the road; he is or was South last week, doing well.

Phil Starck is frequently out on big trips for the Story & Clark Organ Company, of Chicago. He is a fixture, too, with that house and so is Mr. Caldwell, the original traveler.

Hardman, Peck, & Co. retain two of the strongest men on the road in their service. One is the old stand-by Fred Lohr and the other is Koch, well and favorably known in all sections.

There is no doubt of Chas. Sissons' permanency with the Farrand & Votey Organ Company. He was East last week.

Mr. Baus takes the road for the Baus Piano Company when necessary, and Gus Behning is now the sole road representative of Behning & Son. (By the way Baus was a bookkeeper for Behning when Gustave Behning was attending primary school.)

Leon Chase, traveling for the Chase Brothers Piano Company, has shown himself one of the best traveling salesmen in the Western trade.

Of course, everybody knows that when there is any traveling to be done for the Wissner, Frank King is on hand to attend to it.

Up to the present moment Ben Starr has done all the heavy road work for the Starr Piano Company, but some change may be made with this house that will be conducive to the comfort of the amiable Mr. Ben Starr.

Slocum, who formerly traveled for Hallett & Cumston, is now out for Starck & Strack, while Chamberlain is arguing in favor of the Boston piano manufacturer at Wooster, Ohio.

We believe Mr. Farley still represents the Ivers & Pond piano West, and Mr. Thomas in the East.

The Pease piano has its "Popular" represented by Mr. Becht. He is a piano man by heredity and has been doing well for the "Popular."

Lyon & Healy have a number of men on the road, and we have not heard of any changes of importance to be made. Mr. Griswold is the leading traveling man of the house.

The interests of the Freeborn G. Smith line of Bradburys, Websters and Hennings are concentrated on the road in the hands of N. M. Crosby, one of the most systematically thorough and conscientious men representing musical instruments on the road. We learn that several "fat" offers have been made to Crosby, who however seems to have decided to stick close to Mr. Smith.

Mr. Urchs frequently takes the road for Steinway & Sons, and has done some difficult and delicate work to the satisfaction of the firm.

Mr. Hemmingway has been doing herculean work during the year just closing for the Wilcox & White Symphony. He has been with the house for many years, and is an enthusiast for the Symphony and the new tendency it represents.

Geo. C. Adams has been doing some exceedingly active and telling work for the McCammon Piano Company, of Oneonta.

The general traveling representative for Lyon, Potter & Co., of Chicago, is T. E. Ball, who enjoys the confidence of the house.

Much of the traveling for the Manufacturers' Piano Company, of Chicago, is done by A. M. Wright, one of the elect among the younger generation of piano men. He is a man of character, of force and of tremendous energy, and what he says carries conviction with it. He is a member of the company.

Mr. Carpenter travels for the Carpenter Organ Company, of Brattleboro, and the Blasius Piano Company, of Philadelphia, have had a Mr. Kline on the road for years past.

A man of unquestioned ability and unusual influence in trade circles is Mr. E. W. Furbush, who represents the Vose & Sons Piano Company, of Boston. He has accomplished things that go far beyond the ordinary routine of a traveling man's functions, and has in fact altered and affected conditions that were supposed to be permanent. His relations with great houses in the trade are based on a footing of substantial confidence, and he is thoroughly posted on the piano trade of the Union. It is not at all improbable that Mr. Dowling, who has been for years past with the Vose house, may be delegated to act as Mr. Furbush's assistant for the coming year.

This presentation of the case embraces the great bulk of traveling men in the piano and organ trade, and shows that the changes for 1894 will be comparatively few. It does not seem to us judicious to make frequent changes of traveling men, for they must become identified with the instrument to do it justice, and frequent changes necessarily militate not only against the traveling man himself, but also against the firms. As a matter of course, changes are inevitable, but the fewer the better for all parties concerned.

AN EXPERIENCE.

It was a dark night; so much darker than the bright daylight, when I stepped off the train a moment before it stopped in the depot. The conductor had collected the ticket and I felt as if I could get off without apologizing.

With one hand on my grip and the other on my arm I hastily rushed through the closed gates to reach the hotel in time for the latest lunch, but when I got there the young clerk without the usual diamond in his bosom told me that there was nothing to be had until breakfast, which began at 5 and was over at 6.45. He handed a letter to me which I recognized as having been sent by my firm because their address was on the outside of the envelope.

"Have they drawn on me?" I muttered, as I went out to get a couple of bananas at the corner fruit store.

There was only one small yellow one, with black specks on its cover, left. I bought it for a cent and took two oranges and a lemon, and, settling, returned to my hotel a wiser but older man.

As soon as I had things arranged in my room and had again looked into the new catalogue which I received the day before at Pittsburg, and convinced myself that I now knew the new style numbers, I opened the letter and read with a trembling hand the following:

NEW YORK, December 18, 1893.

Mr. M. T. Pocet:
DEAR SIR—Please take notice that beginning with January 1 (1894) your salary will be \$15.50 per week and your daily allowance for traveling expenses, including entertainment account, \$8.75. In view of the difficulty we find in collecting accounts we have also drawn on you for \$150 at Columbus, where you will find the draft on your arrival. Your wife told our tuner that you always carry this amount with you for safety in case anything should happen to you while on the road. It has happened. Should you permit the draft to come back you may consider it equivalent to dismissal. Please read letter at Columbus carefully as there are many instructions.

Yours, KEEP & CO.

Per Thompson.

"By gum, would anyone believe this if I told it?"

"No," I murmured.

But what was to be done?

The old woman, in her effort to make me appear as a big man with the firm, had given this old habit of mine away, and they knew that she had told the truth.

I did not mind the reduction of salary so much, although they could afford to go a little better than \$8.75 a day, but my 150 balls!

I was sorry for them.

I sucked one orange and began to think.

I remembered some advice Thoms, of the "Journal of Art," gave me once:

"When you sur'k oranges think real hard four times and then try to go to sleep and you will dream of flowers."

I never forgot that advice, but I could not go to sleep. I kept thinking of Thoms.

So finally I determined to write to him before going to bed.

I wrote this letter:

VENERABLE FRIEND—Will you please send word to my wife and tell her that she must not visit our wareroom until she sees me.

Yours, M. T. POCET.

Next morning, after eating a hearty breakfast—warm coffee, hot mush, breakfast bacon and tripe and a piece of cold ham—I made a break to see the Central National Piano and Organ Company, the only and largest dealers in town.

The firm used to be John Jones, but since incorporating they changed to the new name.

Our people told me that they kept our piano as the leader, and as this was the first time I had ever visited them I had to introduce myself.

But the heads of the new company had not come in yet, so I looked about.

As they had no piano of ours on hand, I congratulated myself on the prospect of getting an order.

They had two others of two different makes, both second hand; one second hand square, with the name rubbed off; nine stools, two organs with mirrors, but a few of the stops pulled out altogether and probably sent to the factory for repairs; some sheet music on a dry goods box and sixteen signs hung up in various parts of the wareroom, all signs of piano manufacturers.

"Sold out," says I to myself; "this means business, but first I must arrange the other matter."

The last bill they brought from us was one upright, February 29, 1888, and they had renewed that four times each year, having paid \$5 on account in 1889 and \$5 on account in 1892. They were honest, and the firm told me to treat them nicely and try hard for an order, but surely fix up the old account.

Just as I was trying to figure out the interest on the latest renewal old Jones came in.

I gave him my card and he said he was awfully glad to meet me.

"So you're on the road for them now; mighty nice people. But we can do better with the 15 other leaders we are handling."

"Better," says I, "how do you mean?"

"Oh, on price and on terms," says he, "and," he continued, "let me tell you if we cannot get longer time we cannot do anything. Have you ever tried to sell pianos in the country?"

"No," I replied, "I haven't."

"Well, then, don't talk."

I stopped talking.

I looked over our new catalogue while Jones went back to open the mail. It was a copy of the "Weekly Sinner's Rebuke;" but he looked through the editorials before he came out from the office.

Meantime I had studied the new catalogue, and thought I could meet him.

But there was no go except on a consignment basis and I was ordered by the house not to consign another piano unless it was a fancy upright of the returned World's Fair stock; but he wouldn't take any of these.

"Now," says I, "Mr. Jones, suppose you arrange the old matter."

"Yes, I'll attend to that, I will send \$5 on account first of next month and a renewal note."

"Thanks," says I, delighted that at least so much had been accomplished.

Next day I reached Columbus and found a telegram in typewriting telling me that I would find the draft at the Clearing Bank, and sure enough there it was.

I paid it and kept it too.

I thought that would be better than sending it back to the firm to prove that I paid it, for the bank might deny it.

So I held on to the document as proof.

When I got back to the hotel there was another letter.

NEW YORK, December 14, 1893.

Mr. M. T. Pocet:

DEAR SIR—We hope you have paid the draft promptly, as our inability to raise money compelled us to discount it. It is as good as gold after you have paid it, and our credit ranking very high, the fact that we indorsed it before discounting is a compliment to you and should be looked upon as such.

If, while on the road, your wife should send you any more money for the purpose of carrying it around with you for safety sake, please notify us so as to provide in case of accident. We had 11 renewals to-day and prospects are improving. Don't sell any goods in Columbus, as that territory is covered by Smith & Co., of Stone Bridge Cross Roads, who make our piano their leader.

Yours,

KEEP & CO.,

per Thompson.

I went straight through to Cincinnati and made up my mind to stop at a hotel in that city, too.

We had no one there handling our pianos as leaders; so I thought I might find someone.

In the morning after breakfast I went from one place to the other and handed to every man nearest the front door a copy of our new catalogue and promised surely to come back and see the head of the house.

I waited two days to give them time to study the book, and just as I was about to leave the hotel I received another telegram in typewriting:

NEW YORK December 16, 1893.

M. T. Pocet, Crush House, Cincinnati, Ohio:

Return immediately by rail.

KEEP & CO.

I at once sought information, and was told that there were

several direct routes from Cincinnati to New York—all rail routes too.

So I got an upper berth, as I was first applicant, and got here as quick as the train could fetch me.

I went straight home, never thinking of what was to come.

When I entered my wife said :

"What's this? What does this mean?"

And there was a marked copy of Thom's paper with this editorial:

IMPORTANT TO THE TRADE.

SPECIAL

[By Mail.]

M. T. Pocet, traveling for the renowned firm of Keep & Co., requests us to state to his wife that she must not visit the warerooms until she sees me.

I remembered the language but could not place it, so I at once went to headquarters.

The members of the firm were very cold and distant to me.

Finally the young bookkeeper called me aside and told me I had made a great mistake.

"Say, Pocet," says he, "these people intended to raise your salary in 1896, but when you showed that you had no sense why they could not use you. You know what a bright house it is. Well, they saw right through that editorial."

Of course they did.

I could see that they understood it, and I suppose they thought that I could not.

I went over to Thoms to ask him to explain it, and he showed me my own letter to him.

He told me he would not let an opportunity to get an item such as that was go by without making use of it; it was too important.

So I gave him this for insertion:

WANTED—Position as traveler by an experienced piano man who can collect renewal paper and open up territory where it is not already occupied by firms handling pianos as leaders. Address Station D, M. P.

Sales on the Instalment Plan.

The New Connecticut Law Overthrown.

(Special Dispatch to the "Evening Post.")

NEW HAVEN, Conn., December 14.

THE Supreme Court of Connecticut has in a test case rendered a very important decision overthrowing a new law requiring sales of goods on the instalment plan to be recorded in the offices of the town clerks. The court decides that the seller's lien continues on such property until full payment is made and that the sale is not an absolute one, as the new law provides in case of failure to put the sale on record. The law, if enforced, would have been a great burden to Connecticut dealers, who sell millions of dollars' worth of property a year on the instalment plan.

The text of the law now overthrown was published early this year in these columns. As it now stands the old methods of procedure will continue to prevail in Connecticut, and recording of agreements will not be necessary.

Dolgeville Mills Shut Down.

The Owner Insists, However, that there Is No Politics in the Move.

ALFRED DOLGE, proprietor of the big Dolgeville woolen mills, announced at the Fifth Avenue Hotel last night that his works would be practically closed to-day, and that about 1,500 men would be thrown out of employment.

"There is no politics in it," he said. "If we had orders enough nothing would please us more than to keep things humming. The preparation of the Wilson tariff bill and the provisions for free wool, with other features injurious to the trade and manufacturing, have compelled us to stop. As soon as we can accommodate ourselves to the change we shall be very glad to start up."

"Are you following the example of the Norwalk people, and throwing Democrats alone out of their places?"

"We are not. Republicans will have to lose their places as well as Democrats. It happens that we employ more Democrats than Republicans, so they will perhaps suffer most."—New York "World," December 16.

—Mr. L. M. Aldrich, Philadelphia, N. Y., is in town this week selecting a number of Sohmer pianos for Christmas customers.

WANTED—A first-class piano tuner, regulator and fly finisher. Automaton Piano Company, 31 Tenth avenue, New York.

YOUNG man (26), energetic, educated, German and English, All business qualifications and references, is open to accept position, United States or Canada. Thorough knowledge sheet music; can handle small goods, pianos, organs. Experienced in bookkeeping and management. Active and progressive. (Late with Otto Sutro & Co.) Address T. C., care THE MUSICAL COURIER.

A Little Exciting

For the Parties Interested.

IN the Reading "Herald" of December 9 we notice that two executions were issued against Charles H. Lichty, dealer in pianos and organs, one by I. W. Levan, in trust for Mrs. Clara H. Lichty, for \$2,441.25, and one by Henry Wegman and Warren Crocker, trading as Wegman & Co., \$5,940.70. The executions were issued for the purpose of securing the amounts by the sale of his real estate. *

The music store of J. M. Kellogg, Waterbury, Conn., has been closed, an attachment having been made in a suit for \$10,000. Kellogg's body was also attached in a suit for embezzlement, but bonds for \$7,000 were furnished and he was released. The Treat & Shepard Company, of New Haven, whose agent Kellogg was, found his accounts short about \$5,000. Kellogg admits the indebtedness, but says he had equity enough in pianos and merchandise to cover it. He says that the hard times have caused the trouble. Mr. Kellogg has always been known as a straightforward kind of a man. It is said that the Treat & Shepard Company is the retail department of the Mathushek Piano Company, of New Haven.

Suit has been begun by Wm. Knabe & Co. against the Rice-Macy Company, of Des Moines, Ia., for \$6,852.

Steinway Railroad.

LONG ISLAND CITY, L. I., December 15, 1893.

THE system of street railroads in this city owned and operated by the Steinway Railroad Company has been sold to a new corporation. The roads were controlled by William Steinway. He retains a large interest in the new company.

The principal men in the new company are : R. T. McCabe, president ; Mr. Pruyne, president of the Commercial Bank of Albany, and Hollister & Babcock. W. P. Peabody is vice-president and Mr. Babcock secretary of the new corporation. The system is composed of three routes. One line, operated with the trolley, runs from the Thirty-fourth Street Ferry to the Steinway section of the city. Another runs from there to the Astoria Ferry, and thence through Ravenswood. The third runs through the centre of the city. The company was only waiting for the completion of a new power house to introduce the trolley on all of its lines. The power house is situated on the East River front at Hell Gate. It is an immense building, and cost, without machinery, \$40,000. It is expected to be finished by the end of this year.

The purchase price has not been made public. The Steinway Railroad is a combination of systems merged into one by Mr Steinway. It is one of the most successful outside operations ever conducted by him, and will continue to expand with the growing demands of the section.

Wissner Hall.

WISSNER HALL is a splendid addition to Brooklyn, which was sadly in need of good recital halls. Located centrally at 296 Fulton street and accessible from all parts of the city, it bids fair to become the most popular hall in Brooklyn for musicals, &c.

Perhaps the greatest factor in making this hall a success is the manager, Mr. E. H. Colell, so long identified with the musical profession in New York. The gentleman was for many years manager of Chickering Hall, New York, and while there made the acquaintance of almost the entire musical profession, in which he has countless friends. Mr. Colell is a skillful manager of concerts and musicales and is doing great things for Wissner Hall. His friends are coming to him in his new field sure of a hearty welcome. The hall he now has charge of—Wissner Hall—will seat comfortably 300 persons, is handsomely decorated and possesses good acoustic properties—something rare in recital halls. A little green room backs the hall, which has been arranged with an eye to the comforts of artists. At the opening of the hall some weeks ago the quality of Mr. Wissner's guests spoke well for it becoming a fashionable gathering place.

Investigating the Effects of the Hard Times.

ALBANY, December 19.

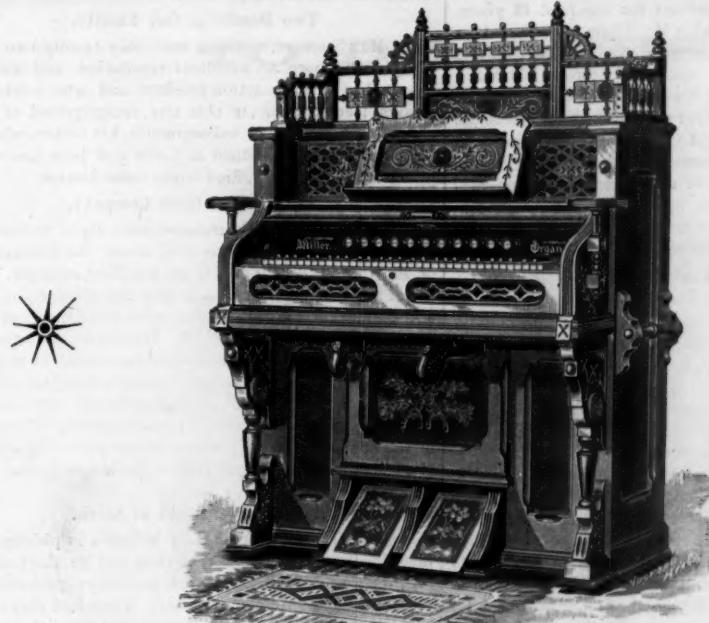
COMMISSIONER THOMAS J. DOWLING has commenced an investigation into the effects of the hard times. He is busy sending out circular letters to manufacturers of the State in which he asks these questions, to be answered and sworn to :

1. Did the recent and present hard times cause a suspension of work in your establishment?
2. If so, has your workshop been closed entirely or partly?
3. If partly, what percentage of your employees were kept at work?
4. Were they employed upon the half-time system?
5. For how long a period were your works closed?
6. Was there any reduction in wages on account of the business depression, and, if so, what percentage?
7. At the time your works closed did you have orders ahead sufficient to keep them running, provided the banks would render the usual discount and assistance?

The replies would naturally vary with each and every factory, but a general average reply might read as follows, each question being answered according to above numbers.

1. Yes.
2. Partly.
3. About 60 per cent., the 10 per cent. above the 50 consisting of the necessary unskilled help at the factory.
4. Those at work were employed full time.
5. Calculating from December 15, 1892, to December 15, 1893, the works were closed entirely about two months to two and a half months.
6. Orders had abated about 30 days anterior to closing. Had the banks rendered the usual assistance the conditions would have been altered; but this leading question cannot be answered.

THE • MILLER • ORGAN.



STYLE 280.

Height, 5 feet 1 inch. Length, 4 feet. Depth, 2 feet.

This Organ is intended for those who prefer an organ of medium height. It is neat and tasteful, and often fits into a room better than a high top organ.

Three popular combinations are made in this case. The case is of Walnut or Quartered Oak.

THE MILLER ORGAN COMPANY,
LEBANON, PENN.



CHICAGO OFFICE THE MUSICAL COURIER,
226 WABASH AVENUE,
CHICAGO, Ill., December 16, 1898.

CHRISTMAS trade, the effect of which is usually felt before this time, has not so far made its appearance this year. For what trade there may be some of the houses are making desperate efforts to secure. To a certain class of trade apparent bargains in pianos are an attraction, and this method has been adopted this year by one of the largest houses in this city. Another one of our largest houses, the W. W. Kimball Company, in addition to using the musical columns of the dailies according to the usual methods, are flooding the daily papers with reading notices like the following, all of which appeared in one of our leading morning dailies this week, and all of which were placed at the very foot of the different columns on the different pages.

LOWEST PRICES GUARANTEED.

All grade pianos at W. W. Kimball Company's. Goods guaranteed. Lowest prices guaranteed. Your own satisfaction guaranteed. W. W. Kimball Company, Wabash, near Jackson.

SPLENDID DESIGNS IN PIANOS.

Pianos in splendid designs for Christmas at W. W. Kimball Company's, Wabash, near Jackson.

NO DISAPPOINTMENT.

No risk of disappointment to those buying pianos at W. W. Kimball Company's, Wabash avenue, near Jackson street.

ALWAYS THE LOWEST.

One price—and that invariably the lowest—on all grades of pianos at W. W. Kimball Company's, Wabash, near Jackson.

It is calculated by some conservative houses in this town that if they succeed this year in doing from 50 to 60 per cent. of the amount of business which they did last year they will be doing very well indeed. To walk the streets of Chicago at the present time, to visit the large department stores, one could not possibly discover any sign of a shrinkage in the amount of business being done. It is only by seeing the accounts in the paper relating to the large amount of suffering people which the city contains, and by noticing at certain times of the day the large number of applicants for lodgings in the places provided for these unfortunate, that one gets any idea that circumstances are different from normal.

One More Piano Wareroom.

Mr. Wm. J. Schultz, who has been engaged as salesman in this city in the piano business for the past 18 years, seven of which were spent with Mr. Adam Schaaf, and six of which he has been engaged with Mr. J. O. Twitchell, of this city, will on January 1 occupy the store at 250 Madison street and sell pianos on his own account.

Mr. Schultz has an excellent reputation as a salesman, and also as an honest, upright young man. He has saved some money and has the promise of some backing on the part of one of our prominent retail dealers in this city. Mr. Schultz has not yet made up his mind as to the line of goods he will handle. Circumstances will probably control him somewhat in his selections.

Fraudulent Representations.

Mr. Platt P. Gibbs, whose concern is otherwise known as the Chicago Music Company, has issued a catalogue of what he is pleased to term the Chicago Music Company piano. There is no attempt to disguise the fact that Mr. Platt P. Gibbs or the Chicago Music Company have no factory and are not making pianos, and consequently there can be no Chicago Music Company piano, neither can it be absolutely first class, as is claimed.

The manufacturers of the piano, which Mr. Gibbs falsely calls the Chicago Music Company piano, do not claim themselves that it is absolutely a first-class piano; they never have claimed it, and they do not to-day.

It is a principle of business that success cannot be obtained in business by making such absolutely false claims as this so-called catalogue of Mr. Gibbs contains, and it would seem as though the makers of the instrument themselves should for their own honor object to having their goods misrepresented in this high handed manner.

Hardman Affairs.

The Hardman, Peck & Co. branch store in this city will hereafter be the wholesale headquarters for the points tributary to the city of Chicago. Mr. Alfred Shindler will with his other duties have charge of this portion of the

business as well, and will make occasional visits to such places as require attention.

Smith & Nixon.

Mr. Joseph G. Ebersole, of Smith & Nixon, Cincinnati, has been in the city this week. Mr. Ebersole states that, unlike business in this city, their business in Cincinnati is better in the highest priced goods, and that their sales of pianos in the class just mentioned is really astonishing. He does not know how to account for this fact except it be the result of the hard work which they have been doing in the last year to accomplish just these results.

Comstock, Cheney & Co.

Mr. C. C. Cheney, of Messrs. Comstock, Cheney & Co., of Ivoryton, Conn., was in town this week. Mr. Cheney's remarks on business were to the effect that everything was lovely and business was booming. The only drawback to taking his word seriously was the fact that he winked one eye and laughed derisively.

A Chance for Manufacturers.

There is a young man in this city who has been more or less connected with the music trade, but lately more interested in real estate, who stated to your correspondent that he would like to make a deal with some piano manufacturer for anywhere from \$5,000 to \$20,000 worth of pianos, in exchange for which he is willing to assign mortgages for the amount of the purchase. These mortgages are on unimproved property in the neighborhood of Chicago, and are stated to be first liens that will average about 50 per cent. of the value of the property. Any manufacturer who may desire to avail himself of such an opportunity may inquire of this office for further particulars.

You Can Buy It Cheaply.

Mr. Harry J. Raymore, of the Shaw Piano Company, of Erie, Pa., has been in the city this week. Mr. Raymore is feeling in his usual exuberant spirits. He has a claim against a certain party in this town who has been doing business under his own name which he would like to dispose of at a good round discount. A liberal offer was made him for this claim on Thursday. Probably the offer might have exceeded the value of the claim, but Mr. Raymore was not hungry enough to accept the proposition.

A New Representative.

Mr. S. T. Osborne, of Mineral Point, Wis., who has been selling Chicago Cottage Organ Company's goods at retail, has accepted a position with the aforementioned house, to represent them in the wholesale line in the State of Wisconsin. Mr. Osborne's success in his previous-line of business has been so pronounced that the Chicago Cottage Organ Company have the utmost faith in his ability as a wholesale man.

More Honors to Story & Clark.

Honors are coming thick and fast to the Story & Clark Organ Company. At the State Fair, which was held lately in Augusta, Ga., they were awarded through their agents at that point, Messrs. Thomas & Barton, first premium. Messrs. Thomas & Barton are making use of all the prestige which this fact secures to the goods as well as the reputation which this same line of goods secured at the World's Columbian Exposition.

Two Deaths in One Family.

Mr. Max Steinert, a young man only twenty-two years of age, who bore an excellent reputation, and was represented to be a fine action finisher, and who worked for Messrs. Reed & Sons, in this city, recently died of pneumonia. A few days subsequently his father, who had been connected with Bush & Gerts and John Gerts for a period of eleven years, died of the same disease.

The B. Shoninger Company.

As an example of conservative methods in business the B. Shoninger house, of this city, under the management of Mr. Joseph Shoninger, is an excellent example. This house has now been located in this city about eight years, and every year has seen a solid, substantial increase in the amount of business done by it. One secret of the success is the fact that Mr. Shoninger has succeeded in retaining such of the personnel connected with the business who had the most sympathy for his conservative methods and were willing to assist him in these methods. This is one of the houses in this city which will be able to figure out a good balance on the right side of the ledger at the end of this year.

One House Short of Stock.

Messrs. Julius Bauer & Co.'s business is picking up so much that they now fear that they will be short of stock for their Christmas trade, which is always good with this old house at this time of the year. Their last year's trade was phenomenal, although they do not hope this year to equal the previous season's business.

A Probable Error.

There has appeared this week in two of the Chicago trade papers a statement to the effect that Mr. F. G. Smith was about to sue the concern of Hardman, Peck & Co. for a large amount of money. The report is stated to have emanated from some words which came from Mr. F. G. Smith, Jr., who is now in the city. Mr. Alfred Shindler, the man-

ager of the Hardman branch in this city, on the contrary, claims to have positive information that Mr. F. G. Smith signed the necessary papers in favor of Hardman, Peck & Co. on Saturday of last week. Mr. F. G. Smith, Jr., when asked about the above matter, declares that he knows nothing about it, and does not remember to have said anything that could be construed in that way.

Not Quite Correct.

Even in his poverty William Bartel, who prides himself upon being an expert piano and organ finisher, is a proud young man. Rather than let his people, who live in Milwaukee, know that he is out of work, out of money, out of a decent place to lay his head he takes to the City Hall and bunks on one of the steps of the big iron stairway. "I was earning \$28 a week working for the Columbian Piano and Organ Company out at Grand Crossing," said William last night, "but the concern 'busted,' owing me \$80, which I have never been able to collect. Work was not to be had in any other shop in Chicago—you know the big factories all over the country are shut down, and there is nothing doing in my line. I did a few odd jobs for a family on the West Side for something to eat, but I have no money with which to pay for a place to sleep."

The above clipping was cut from one of the Chicago dailies this week. This statement is about as near correct as the usual reports are with occurrences with which one is familiar. There is no doubt that the Columbian Organ & Piano Company owe this man some money, but it is not true that he was making \$28 per week; less than half of the sum is about the truth of the matter. Another misstatement in the account is that the organ factories are all shut down. There is not an organ factory in the city of Chicago that is closed up. They are all running, not perhaps quite as full as usual, but they are all running. Nevertheless Mr. Bartel is entitled to sympathy, and it may not be his fault that misstatements were made in the account of his unfortunate condition.

There May be Trouble.

There is a sensation on hand either more or less as the case may be for piano manufacturers who have been using what is known as the convex system of sounding board construction. The facts in the case are simply these: Mr. Milo J. Chase, at that time a resident of Richmond, Ind., was granted a United States patent, No. 243,689, under date of July 5, 1881, for improvements in piano sounding boards, the specifications of which claim the convex system as applied to sounding board construction in pianos of any kind, also the freeing of one edge of the sounding board. Mr. Chase claims: that for many years the piano manufacturers have been infringing upon this convex sounding board patent, that he was the first to manufacture a piano in this way, that he has a patent for it which does not expire for several years yet and thinks it is high time to make his claims accordingly for royalties.

In the matter of freeing the sounding board at one side his patent claims "In cutting off the sounding board at one corner, as already described, thus leaving the board free to vibrate at such part between the points of support, e. g., it is found that such part acts as an 'exhaust,' to which the vibrations tend and at which they pass off without interference, and an increased resonance results therein. It will be obvious that this feature is not confined to a double sounding board, but may be applied to any, whether double or single, arched or flat, but the best results are attained with an arched sounding board secured and braced as shown." This refers to the cut which is not produced, as it really is not necessary that it should be to make the thing thoroughly understood.

Mr. E. H. Story Goes to Europe.

Mr. E. H. Story, of the Story & Clark Organ Company, leaves to-day for New York. He sails by the steamship Paris for Europe on Wednesday, December 20. In explanation of his reasons for going he says nothing further than that he is going to make a pleasure trip.

Mr. Lyon Goes to Florida.

Mr. George W. Lyon, of Messrs. Lyon, Potter & Co., has gone to Jacksonville, Fla., in search of health and pleasure. Mr. Lyon has not been at all well this winter, and it is understood that his friends are really anxious about him.

Mr. Hume Visits the City.

Mr. Thos. Hume, of Muskegon, Mich., is in the city. Mr. Hume is connected with the Chase Brothers different incorporated companies, and is here simply to consult with Mr. M. J. Chase in relation to future business.

The Conover Grands.

There is an exceedingly bright outlook for the future of the Conover grand piano, made by the Chicago Cottage Organ Company, of this city. In fact the company are at the present time having considerable anxiety in relation to meeting the requirements of their different agents for these popular instruments. It is not to be wondered at that such is the case, for no one who sees them can help having the greatest admiration for these beautiful pianos, which are in all respects, from case work, finish, tone and action, as attractive as any good show on the market.

Trouble for Foreign Exhibitors.

Mr. Alfred Edward Buck is exceedingly disgusted with the obstacles connected with the removal of the pianos and instruments in his charge from the World's Fair. Mr.

Buck makes the assertion that it is impossible to get anything done without first putting your hand in your pocket to facilitate matters, and says he is not having a pleasant time by any means. This is certainly not the way to treat the foreign exhibitors.

Mr. Gerold's Affairs.

Charles A. Gerold secured a Circuit Court injunction to-day restraining Banker Tolman from foreclosing on security held by him to secure a note for \$1,888.05 made by the complainant. Tolman secured judgment on the note, but the complainant alleges that the judgment has been vacated and asks that the collateral be protected.

The above item is from a daily of this week, in addition to which there is an item in Dun's report of Wednesday, which says that Mr. Gerold has given a bill of sale for the sum of \$4,000.

Chicago Musical College Will Aid.

P. Ziegfeld, president of the Chicago Musical College, wrote Mayor Swift offering to give a concert at Central Music Hall Wednesday evening, January 17, for the benefit of the workmen's fund. Mayor Swift accepted the offer, and will name a committee to take charge of the affair at a latter date.—"Tribune."

Bought the Anderson Pianos.

Mr. Chas. Jacob, who has just returned from a trip to St. Paul and Minneapolis, reports trade there about the same as it is here. He says the Century Piano Company have bought the finished Anderson pianos, and have them in stock at the present time, and that the same company are advertising pianos at half price for 10 days, each day calling the public's attention to the fact that one day has passed. By this method of doing business they have worked up quite a large temporary trade. Mr. Jacob leaves for New York this afternoon, and will return to Chicago next week.

Resumed Operations.

The Schaeffer Piano Company, of Oregon, Ill., have put in stock sufficient material to produce 100 pianos a month. They are at work on the first 100, for which they have already received orders.

Signs of Christmas.

Lyon & Healy are preparing one of the most elaborate exhibits to occupy the large State street show window. The Emerson branch is already decorated with Christmas greens.

Ahead of Other Lines of Trade.

There is one very bright man in the piano business in the city of Chicago who thinks that unwittingly the Chase Brothers Company were the means of enabling the manufacturers in the music trade to become possessed of the wording of their awards in advance of all other lines of business. The fact that so soon as the injunction was dissolved it was easy to obtain possession of the wording of the awards, and that in other lines of business many have not yet been able to obtain the text of their diplomas, is good reason for believing that such is the case.

Lucky Legatees.

By the text of the will of Mr. Edward Martin, the millionaire philanthropist, who recently died at Red Hook, N. Y., he, after disposing of a large amount of property before death, still left an amount which may reach \$1,000,000 or more, which amount was divided up in shares of about \$25,000 each. Mrs. John W. Northrop, the wife of the manager of the Emerson branch house in this city, and her sisters will between them come in for several shares of the estate, an amount which may reach \$60,000.

A New Circular.

The Story & Clark Organ Company have published a four page circular which contains the text of their awards at the World's Fair, a repetition of the remarks made of this award by THE MUSICAL COURIER and other journals, small cuts of their Chicago and London factories and a brief article calling attention to the pronounced and emphatic endorsements of their organ. It is a very strong circular, and must have its effect on the future business of this enterprising house.

No Visitors.

There have been no visiting dealers this week, and the only Eastern salesmen who left their cards at the office of THE MUSICAL COURIER were Mr. R. O. Burgess, of the Needham Piano and Organ Company, and W. C. Burgess, of Wegman & Co., of Auburn, N. Y.

Lost His Horse,

BUT A LANDLORD GAVE HIM A CHECK FOR ITS VALUE.

M. LEON E. CHASE, who is secretary of the Chase Brothers Piano Company, of Muskegon, Mich., and who has been visiting in Knoxville with Chas. B. Branner, recently purchased a fine horse of D. R. Nelson. Mr. Chase expected to spend the winter in Mexico and the South, and concluded that he would drive south as far as Chattanooga or beyond. Monday he left on his trip, and reached Lenoir City last night. He was awakened in the morning by his landlord, Mr. J. P. Freeman, saying that his horse was dead.

A door of Mr. Freeman's barn had been left open during the night and the horse getting loose went to an outer door, fell about 12 feet and was killed.

Mr. Freeman, seeing that his men had been negligent in leaving open the door, gave Mr. Chase a check in full for his horse and he returned again yesterday to the city and will leave by rail this morning. The horse killed was one of Mr. Nelson's favorites and was known in Knoxville as a fine animal.—"Tribune."

Merit Rewarded.

The World's Fair official commissioners wise, In selecting a piano to grace The buildings of States from Maine to the Gulf, Found the "Crown" to be first in race.

The best for their tastes was no wise too good; Then if a piano be found Which in every respect meets the public demand 'Tis reason to know that's the "Crown." So the Foreign and State buildings at the great Fair, With the sweetest of music resound, Because the commissioners knew a good thing, And selected the world famous "Crown."

Those Hoyt Plates.

WE have never known of a piano plate being too good, either as to finish, quality of iron used in its construction or the accuracy of the drilling and pinning. But L. E. Hoyt & Co., of Walton, N. Y., a firm which is young in the plate business, recognized this fact from the beginning and also realized that the only way to build a substantial and growing business is to put upon the market a very high grade article. That the facts substantiate their theory in both cases is shown by the voluntary letters of commendation which they receive from parties who use their plates and from letters and orders which they receive from parties who received a sample for inspection after reading their advertisement which they carry in THE MUSICAL COURIER.

The Shaw Piano in Brooklyn.

Anderson & Co., of 560 Fulton street, have added the Shaw to the other two well known pianos kept at their beautiful warerooms—Brooklyn "Eagle."

THE above announcement marks the completion of the deal between the Shaw Piano Company and Anderson & Co., while it lets light on Mr. H. A. Raymore's visit to New York a few weeks ago. Anderson & Co. will push the instrument among the best and richest class of customers of Brooklyn, and if judiciously handled the Shaw pianos will take up much room in Anderson & Co.'s order book. Anderson & Co. are just the house to handle the piano judiciously.

The Shaw Piano Company has had a wonderful record for so young a house. Its agents are good, first-class men, everyone being "a hustler." Mr. Raymore is most careful in the selection of agents to whom he gives territory, and not until he gets things in shape for a dealer to go ahead will he say the word. When the word "go" is given everything about the dealer has been looked at from every standpoint, and the chances of success show themselves on the surface. The Shaw piano merits able representation.

The addition of Anderson & Co. to the successful agents for the Shaw piano is a wise move. The firm gives the Shaw piano instant standing in Brooklyn, and Brooklyn is a large piano field.

Congratulations are to be bestowed on the Shaw Piano Company for securing such good representation as Anderson & Co.

& Co. are prepared to give it and to Anderson & Co. for taking the agency of a piano that has proved itself a good seller.

Fight in Louisville.

THE story is told in the Louisville "Commercial," and refers to men well known in the trade:

"Commercial," December 18. C. F. Buck, of the firm of Buck & Simmons, yesterday filed a \$10,000 damage suit against J. L. Smith, of the firm of Smith & Nixon. Both of the above named firms are Fourth street piano dealers. The Messrs. Buck & Simmons were employés of the firm of Smith & Nixon before embarking in business for themselves.

The plaintiff alleges that Mr. Smith has said to divers persons and on divers occasions: "I brand Mr. Buck as a thief, a liar and a scoundrel, and would willingly put it down in black and white."

Mr. Buck claims to have been greatly injured in reputation and business by these utterances, and has brought suit for \$10,000 in consequence. Mr. Buck will be represented in court by Messrs. Kinney & Kinney and O'Neal, Phelps & Pryor.

"Commercial," December 14.

The second tune in the war of the Fourth street music dealers was played yesterday by Smith & Nixon. They came back at Colburn P. Buck, who sued them for slander the day before, and filed a salty petition. The suit was filed in the Circuit Court, and is as follows:

The plaintiffs J. L. Smith, H. W. Crawford and J. G. Eberle, allege that while doing business as Smith & Nixon they employed the defendant, Colburn P. Buck, now of the firm of Buck & Simmons, as a piano agent and salesman, and in consideration of a salary paid, said defendant, Buck, agreed to act as agent and salesman for the plaintiff to sell his goods and services to selling houses and any cash or other consideration received by him or paid on any sales made; that notwithstanding said salary was regularly paid as agreed, and even more than agreed on, and notwithstanding said agreement for services to be rendered by plaintiff to make sales only for plaintiff, and to report cash, &c., yet the defendant refused and failed to do as agreed, and while yet in the employ of the plaintiff and receiving said salary from plaintiff as aforesaid, during the absence of all members of the plaintiff's firm the said defendant sold to Ella Canty, 1718 Gallagher street, of this city, a piano belonging to the plaintiff and known by defendant to belong to plaintiff, and same was sold by the defendant for and as agent for the plaintiff and for the sum of one thousand and fifty dollars (\$1,050) of which cash was paid by the purchasers to and in the hands of said defendant for plaintiff and, though the same has long since occurred, yet while demanded of the defendant by the plaintiff, yet said defendant failed and refused purposely to report said sale or receiving said money cash for said sale, and never did report same to plaintiff, and plaintiff's books did not show any such sale, but on the contrary showed an entirely different entry or showing a different state of facts, and, in fact, showing a state of facts other than a sale and one inclined to lead the plaintiff to believe there was no such sale.

That said sum of \$1050 was not reported nor cash turned over to plaintiff, but that by reason of the facts mentioned the defendant converted to the plaintiff and said sum of \$1050 as of the 13th day of November, 1892. That the said defendant, Buck, was notified June 28, 1892, to quit the employ of these defendants at once, and has not been connected with plaintiffs for five months, and wherefore plaintiffs pray judgment against the defendant in the sum of \$1050, with interest from November 12, 1892.

The petition is sworn to by J. F. Smith.

—Mr. Thomas F. Scanlan was in town this week.

—We learn that C. J. Whitney, of Detroit, recently met with a painful accident to his leg in falling.

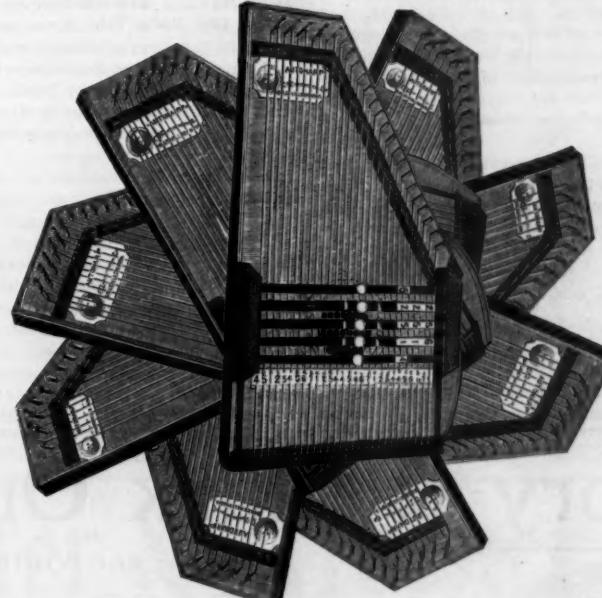
—An addition to our brood of office cats has been received from the Sterling Company, for which we return thanks.

—Goddard & Manning, piano case makers, Athol, Mass., are running both of their factories on an eight hour basis.

—The handsomest calendar received thus far at this office is that of Decker Brothers, which shows an excellent view of their superb building on Union Square, printed in colors.

—Mr. Joseph Gross will wed Miss Josie Seebach on the evening of December 20. Mr. Gross is a valued member of Behr Brothers & Co.'s force of salesmen, while Miss Seebach is the soprano in the Union Avenue Presbyterian Church at East Orange, N. J., as well as a vocal teacher. Congratulations.

TO DEALERS.



The above cut of Autoharsps will be furnished for advertising purposes to any dealer upon application to

ALFRED DOLGE & SON, 110-112 East 13th Street, New York City.



IT is somewhat of a strain upon one's imagination to attempt to portray the condition of the piano business of Philadelphia with other than pessimistic views.

Yet the principle of sustaining rather than depressing what cannot be looked upon other than as a deplorable state of affairs compels us to present as bright a side of the picture as will come within the limit of reasonable statement, and it will not be found particularly bright either.

In Kensington, a suburb of Philadelphia and one of the most important of the manufacturing points about that city, 70,000 factory employés are idle and have been idle for about five months, representing a loss in wages of something like \$10,000,000, all of which would have been used in and about Philadelphia—and we have cited but one point of manufacture, although of course an important one.

This great sum of money is lost beyond recall. There is nothing in the future outlook that makes it possible for any of this amount to be regained. If all factories should resume operations on January 1 next, run on full time and at increased wages for the operatives over what they have been receiving, twelve months would hardly be sufficient time in which to recover and place themselves in comfortable circumstances.

The uncertainty of the action of Congress on the revised tariff measures makes it extremely improbable that the mills will be put into operation for some time to come. The hours of labor will be short at first and all tendencies point to a reduction of wages. So, looking at the situation from the standpoint of actual facts, the mechanic and laboring man have not an encouraging outlook, and as it is upon these wage earners and producers that the prosperity of the merchant depends the outlook for the merchant is not encouraging. The fact is there is mighty little money among any classes to be used for luxuries, and so the outlook for the piano man is not encouraging.

The pianos that are being sold now are mostly of the high grade, and of these only a few have been handled so far during December.

Nearly every dealer has on his books "prospects" the realization of which seems among the impossibilities at present. Just what the next few weeks will show is problematical entirely.

Before going into a little detail regarding the doings and sayings of the individual firms in Philadelphia we would express our condemnation of the ruinous and suicidal conditions under which pianos are sold by some of the dealers on Chestnut street. The sale of a \$350 piano for \$10 down and \$5 a month is bad enough, but to sell a \$600 piano—and \$600 is not an inflated fictitious price—for \$10 down and \$10 a month is simply destructive.

The more sales of this kind that are made the worse for the dealer, the manufacturer and the trade of Philadelphia. Under the most favorable conditions of the contract to the dealer four years would not see the cheaper instrument paid for, and six years the higher priced one.

The musical instrument trade is centralizing on Chestnut street to a greater extent than ever.

J. W. Pepper, who erected a very handsome building at the corner of Seventh and Locust streets about three years ago, for the manufacture of band and orchestral instruments, and also a retail store, has leased the property No. 1004 Chestnut street, and will move his salesroom to that point.

M. D. Swisher has opened a very pretty stock of small musical instruments at 1237 Chestnut street.

H. A. Weyman & Co., formerly of 45 North Ninth street, dealers in musical instruments, has taken another part of

W. H. Bonar & Co.'s store, 1314 Chestnut street, and will remove their stock of goods there on the first of the year.

C. J. Heppe & Son.

The following advertisement was taken from a New York paper published in 1789:

JOHN JACOB ASTOR

AT

81 Queen Street,

Next door but one of the Friend's meeting house, has for sale an assortment of piano fortés of the newest construction, made by the best makers in London, which he will sell on reasonable terms.

He gives cash for all kinds of furs, and has for sale a quantity of Canada beaver and Canada coatings, raccoons skins, muskrat skins, etc., etc.

In the window of C. J. Heppe & Son, at 1117 Chestnut street, is on exhibition one of the first pianos sold by Mr. Astor, considered at that time an expensive and handsome instrument. It was sold to one of the Knickerbocker aristocracy, finding its way later into the stock of the art collector and finally into the possession of Mr. Heppe. As a relic of the pianos of 100 years ago it is valuable and attracts much attention from passers by.

C. J. Heppe & Son are in advance of all others on the street with their holiday decoration. The front of the store is festooned with holly and other trimmings.

It was mentioned in THE MUSICAL COURIER of recent issue that Heppe & Son had placed a stock of small musical instruments in their establishment.

This venture on their part is proving lucrative, and they are well satisfied that the investment is an advantageous one and brings to their store many customers who would otherwise go elsewhere, not only for small goods, but for pianos as well.

C. J. Heppe & Son are carrying a more than ordinarily large stock of pianos and Aeolians this year.

Their Christmas business with the latter has always been very good, and as the Aeolians are so much better known in Philadelphia than they were a year ago, Heppe & Son anticipated an increased business, and placed orders for a large number of these instruments.

Sales are being made each day, but it is a question if the business will aggregate as much as it did in 1892.

The Stein pianos continue to be the leader with Heppe & Son. This make is becoming so popular with musicians and music lovers of Philadelphia that it is not only a leader with Heppe & Son, but among the strong leaders on the street.

Geo. R. Fleming & Co.

As was noticed in THE MUSICAL COURIER recently Sohmer & Co., of New York, have placed their instrument with Geo. R. Fleming & Co., of 1239 Chestnut street.

Sohmer & Co. have long desired a Chestnut street representative for their goods, and even went so far as to offer Samuel Nittinger, who was their representative for several years at 1204 North Fifth street, unusually favorable inducements to acquire a business location on that street, but Mr. Nittinger preferred remaining where he was.

Behr Brothers & Co. in the hands of a receiver made the future manufacture of Behr Brothers' pianos problematical, and it was good judgment for Fleming & Co. to secure the Sohmer as their leader.

The securing of this valuable agency gives Fleming & Co. a strong line of pianos, both musically and competitively.

Geo. Fleming is a clever writer of an advertisement for local use, and knows the value of an attractively gotten up card and some of the rules governing good advertising. So when one of his competitors extravagantly advertises a cheap make of instrument not known in that market somewhat similar in name to the Sohmer, with the intention of diverting trade from the Sohmer, Mr. Fleming smiles, for it is a well-known fact among those who have been the most prominent advertisers that any imitation in name, style or utility reflects the more strongly and favorably on

the original. "Sohmer" is the original name and is well known throughout the country and is well known in Philadelphia.

Any imitation will be quickly detected by an intelligent person to the embarrassment of the imitator.

Wm. G. Fischer.

On the general condition of business in Philadelphia Wm. G. Fischer is always thoroughly posted. His connection with the real estate and money market places him in a position to keep in touch with the different strings of commerce; he is not only an authority on the piano and organ trade, but in every other line as well. Mr. Fischer believes that the revival in the piano business will come after a protracted activity among all manufacturing industries and not before. He had contemplated some quite important additions to his business, viz., the manufacturing of pianos and the erection of a wareroom on Chestnut Street between eighteenth and nineteenth.

For the present these projects have been abandoned, but they will surely come with the return of prosperity.

In the meantime the Decker Brothers, Haines Brothers and Mason & Hamlin pianos will be pushed as strongly as Mr. Fischer has for years been doing, and profitably so. Prices are maintained and sales are made on conservative methods.

In looking over his order book Mr. Fischer reported the sale of quite a number of high priced upright pianos, also some grands.

The trade is not uniform, however, one day showing quite a spurt, the next one dead.

James G. Ramsdell.

Last month Mr. Ramsdell published an advertisement in one of the Philadelphia journals which strikes one as being full of wisdom and humor.

It was published about Thanksgiving time, and is as follows:

DEAR PUBLIC:

Thanksgiving to-morrow. The desideratum of life is happiness. Happiness is relative. If in the scale of existence pleasure overbalances pain, however slight, we are relatively happy. No life is supremely happy. Most lives are relatively happy. Hence, we are glad we are living; hence, Thanksgiving. Now, I am thinking how many of you to-morrow, sitting around the shriveled remains of the once relatively happy winged autocrat of the barn yard, would be relatively happier had you one of the following Pianos at the following prices and terms: WEBER, IVERS & POND, SHAW, HALLETT & CUMSTON—all Upright Pianos—at \$225, \$300, \$325, \$350, \$400, \$500 and so on. Cash, or \$6, \$8, \$10, \$15, \$25 monthly.

Yours truly,

J. G. RAMSDELL,

1111 Chestnut Street.

N. Stetson & Son.

"If one-half the people who have signified their intention of purchasing pianos of us during the past three months would materialize and fulfill their promised intention we should have no complaints regarding business. We have a list of 'prospects' which in course of time will yield splendid returns, there is no doubt of that, but what can you do now, when people of abundant wealth are holding back from purchasing, only that their contribution in aid of the unemployed may be more bountiful?" It was about in these words that J. B. Woodford, manager of N. Stetson & Co., in Philadelphia, answered a query as to what they were doing.

What an elegant stock of goods they do carry in their double store, 1416 and 1418 Chestnut street. The view presented is like an art gallery in the diversity of the beautiful woods employed in the construction of the instruments. At no time in the history of the Steinway piano in Philadelphia has there been a more magnificent stock of these goods on exhibition. What a pity it is that the usual holiday activity among purchasers is not prevalent at this

Story & Clark Organ Company.

FACTORIES:

CHICAGO. LONDON.

Largest Exclusive Organ Manufacturers in the World.

HIGH GRADE ORGANS ONLY.



time. The beauties of N. Stetson & Co.'s warerooms would appeal strongly to their musical and artistic senses.

P. J. Cunningham & Co.

The Cunningham pianos are finding their way in and out of 1717 Chestnut street.

On the day we had the pleasure of calling on Mr. Cunningham he had sold three of these instruments, which, considering the condition of trade, was pretty good work. So he thought, and we agreed with him. If that would only continue for about two or three weeks he would feel pretty happy. The way matters looked to Mr. Cunningham it would be spring before any substantial improvement in trade took place, and maybe not then. They were working slowly at the factory, turning out about what they needed for retail.

F. A. North & Co.

With the above firm is included the Lester Piano Company and there is a little talk on the street that the firm name will be changed on January 1 to the Lester Piano Company and F. A. North & Co. dropped. As the members of one firm compose the other the change implies only a mere formality, having no specially significant bearing on the future of their business. It is with F. A. North & Co. as with most of the other firm's on the street, they have had more business with the Knabe or their high priced instruments than with any other grade. A. J. Drexel, Jr., has just purchased a Knabe grand finished in white and gold. This is for a new residence lately erected by Mr. Drexel in Philadelphia.

F. A. North & Co. are the first ones that we know of in Philadelphia to announce by signs in their store that pianos will be sold on the instalment plan and on easy terms. Signs to this effect were placed in the front windows last week. While every firm in the city sells on the instalment plan and easy terms none of them have seen fit to conspicuously announce the fact on the store front. It is not anticipated that business will revive on account of these signs, but it is some satisfaction for F. A. North & Co. to be the first to announce publicly the policy under which all are doing business.

Blasius & Sons.

Plans and specifications have been submitted for the complete alteration of the fronts of 1101 and 1108 Chestnut street, occupied by Blasius & Sons. By making the proposed changes an entrance will be effected to both stores from a single arched doorway on Chestnut street.

Blasius & Sons have made the statement for publication that as soon after January 1 next as it can be brought about a one price system will prevail throughout their entire business. By one price they mean that when they tell a customer the price of a piano is \$425 that \$424.99 will not buy it. Interest will be added for time accounts.

This one price system has already been adopted by one of the houses on the street, and we understand they are well pleased with the result of the experiment.

James Bellak's Sons.

There has been a little change in the front of James Bellak's Sons' store recently, and the entrance is more convenient for customers desiring to ascend the stairs to the organ department than heretofore. The Chickering pianos are being pushed by this firm in their quiet, conservative manner, and a satisfactory number of sales—considering the times—are reported to have been made this fall.

Geo. E. Dearborn.

Mr. Dearborn, with his able coadjutor, Jos. Allen, are making a strong fight for business, with varying results. In their own minds they are thoroughly well satisfied that with the A. B. Chase piano no concern on the street is better equipped with a leader than themselves. They have proved to their satisfaction that when it comes to a high grade instrument right through from top to castor the A. B. Chase has just as many modern talking points and desirable qualities as any piano offered for sale in Philadelphia.

There is an important deal on the tapis in which Geo. E. Dearborn, the A. B. Chase Company and all outside party are interested which involves the sale of anywhere between 30 and 50 pianos. The details of the sale have not been perfected as yet, but probably will be by the first of the year, when the matter will be made public.

Harry Coleman, the manufacturer of the Missenhardt band instruments, had a re-examination of his goods at the

World's Fair and obtained a valuable award. He was certainly entitled to this award, as his exhibit was pronounced by musicians of note as magnificent and the quality of his goods as second to none.

The Excelsior Drum Works mention that they are doing a splendid business with their new drum, the "Premier."

T. Scherzer, whose place of business is at 922 Arch street, has been selling the Behning piano for a number of years, and recommends them highly. Mr. Scherzer is interested in several political and social societies, and among them has placed the Behning piano.

Hon. John W. Woodside, the World's Fair Commissioner from Pennsylvania, has recently built a new residence—a very handsome one—in Philadelphia, and has given Mr. Scherzer an order for a Behning piano in as beautiful and elaborate an oak case as can be gotten up for this home. Mr. Scherzer naturally feels very much elated over this sale, as Mr. Woodside is one of Philadelphia's prominent citizens.

All try and attend the Stewart Competition Banjo Club concert, to be held at the Academy of Music on the evening of January 13.

Look Out!

THERE is a new concern that has begun to dabble in the piano and organ line, located at Chicago, 44 West Quincy street, called the Alvah Manufacturing Company. They advertise that they are the headquarters for the following line of goods:

Sewing machines, carriages, harness, clothing, organs, pianos, firearms, watches, jewelry, silverware, farm implements, hardware, boots and shoes, groceries and merchandise of all kinds.

They address people in mimeograph or printed letters with the unctuous introduction of "Kind Friend," and they publish pictures, like the medicinal pictures of "before and after taking," showing the appearance of the individuals who receive their presents of parlor organs that "cost them not one cent," because they were the first ones that were lucky enough to write for them. Any fool that gets a letter there first can get an organ for nothing.

In this letter they say: "We are manufacturers." We know of no such piano or organ manufacturing institution. We warn everybody not to do any business with them until they make direct inquiries from reliable people. The organ is stencilled "National." This is a fraud, as there is no National Organ Company in the United States.

Swick.

An attachment for \$4,863 has been obtained against John J. Swick and George W. Weser, who were formerly in business in Paterson, N. J., as Herlich & Co., piano manufacturers, in favor of Louis Haas, doing business as Henry Haas & Son, on claims for piano hardware sold in 1889 by Mr. Haas and seven other firms. Affidavits were presented alleging that Mr. Swick boasted that he is the chief owner of the piano manufacturing business carried on at 132d street and Lincoln avenue, this city, under the name of Swick & Co. by his wife, and of Kroeger & Co., at 134th street and Lincoln avenue, and that he was worth \$53,000.

There are no known methods to prevent such individuals as Swick conducting business. We do not agree with trade papers that throw the odium attached to the existence of such firms upon the supply firms. Swick can get all the supplies he can pay for; trade is free for him as it is for anyone who has money or credit. Those who credit him charge such profits as to cover themselves in case of disaster, and, hence, he must fail periodically under one title or the other, as he is handicapped at the foundation—that is in the purchases.

The dealers who purchase from him cannot be blamed either. His circulars quote such absurd prices that if each fair standing dealer orders only one sample piano it will keep him busy—as long as he lasts.

The \$4,863 that Haas & Son lose represent a percentage of Swick's loss on pianos—including what he needs for living. Other judgments and claims against him represent additional losses. Swick cannot make any money in his piano business and he merely lives on the credit he gets, and when he fails the liabilities represent the money he has

lost and consumed to live upon. If the supply houses want to pay for his living it is their business. Certainly Haas did.

Neither are the trade papers to blame for taking money from him to advertise him. They need the money and as they cannot get it from the supply houses directly they get it through Swick.

They cannot aid him in any way, no matter how much they may boom or advertise him, for trade papers that are obliged to accept a Swick "ad." under any of the various titles he uses can have no influence to aid or assist any house.

In fact there are some trade papers that exist just as Swick does; that is they consume all their credit and then, when it is exhausted, they fail and do as Swick does—resuscitate. The United States is the greatest country in this land, and there is no other here like it, and it is the only one where such "rackets" can be played. Go it, boys!

Roth & Engelhardt.

THE testimonial letter which Roth & Engelhardt, action makers, publish in this issue of THE MUSICAL COURIER, comes from a well-known and thoroughly reliable firm of piano manufacturers. It is to be regretted that the extreme conservatism of this piano house in not making public their factory business prevents Roth & Engelhardt from using their name in connection with the letter. The letter is authentic, given unsolicited, and is purely an expression of gratification at the quality of the Roth & Engelhardt actions and the satisfaction experienced in using them.

We can say for this young firm that in the construction of their goods more than ordinary pains is taken in the small details. In certain features improvements have been made during the past year which bring the workings of their actions to a greater state of perfection. The Roth & Engelhardt actions are being used by some of the most reliable piano manufacturers of the country. The work is thoroughly well done, and no hesitancy need exist with any who might desire to give the actions of Roth & Engelhardt a trial.

THE latest brochure issued by Lyon & Healy, called "A Musical Gift," is in strict keeping with the regular literature issued by that great firm on all matters pertaining to the line of music. They introduce their remarks with the subject of the piano in the following manner:

The Pianoforte

owing to its size, style, cost and its importance in the musical world naturally ranks first in a review of this kind, and to say that our present assortment is the finest ever brought to Chicago is but to state a fact patent to anyone who will take the trouble to visit our seven great warerooms on a tour of inspection.

The Knabe Piano

is our leader, and as its peerless tone qualities are known to all musical people we will only say that our collection of Knabes is the best ever put out by them. We have personally selected these instruments, and having gauged the taste of Chicagoans for more than a generation we are prepared to suit any and every purchaser, no matter how exacting his demands.

APIANO that has been used by such artists as Mr. Anton Seidl and Mrs. Julie Rivé-King, and on which Amalia Materna and Emil Fischer have been accompanied in concert, must necessarily be an instrument of rank. Artists of such celebrity would use no other. These artists have endorsed the Wissner grand piano by using it. THE MUSICAL COURIER has spoken enthusiastically in its praise and no more need be said. A glance at the Wissner full page advertisement in this issue retells the tale of triumph that marked the birth of the Wissner grand.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.

Disreputable Business.

SOHMER & CO. have received additional complaints from Philadelphia and other points regarding agents who are handling the Sommer piano and advertising it as known throughout the United States. Sohmer & Co. have spent a fortune making their piano known far and wide, and feel justly incensed at having a firm with a name quite similar, though with a piano most inferior, allow their agents to make use of the great prestige of the SOHMER house in gulling the buying public, although the name Sommer is used only as an attraction, for as yet they have not heard of a buyer who has been humbugged into purchasing the cheaply built Sommer for the SOHMER of reputation. The public know the SOHMER well enough not to be humbugged.

This Sommer fake Advertising, which is so general, seems to indicate that the Sommer people are responsible for this attempt to take advantage of the prestige of SOHMER & Co. to push to the front the cheap built Sommer.

An incident that occurred in Chicago last summer heightens the color of this suspicion. Lyon & Healy permitted the Sommer people to send one of their pianos to Chicago, and if it pleased, were to negotiate for the Western agency of the piano. When it arrived Mr. Healy noticed that the word Sommer only was on the fall board. He notified the manufacturers that unless the full name of the manufacturers was placed thereon his house could not negotiate for the agency.

He gave his reasons, saying that as the word Sommer only was on the piano it was calculated to deceive the buying public, and his house could not undertake to be a party to any such deception. He asked that "Sebastian Sommer" be placed on the instrument. As this request was not acceded to, Lyon & Healy refused to have anything more to do with the piano. From this incident it is fair to presume that the Sommer people realized that they were trading on the name of Sohmer & Co., and from the advertising their agents are doing it is further to be presumed that the responsibility of this whole business rests with the manufacturers.

Because the manufacturers may wish to engage in this dirty business is no reason that an agent

should help them. It is surprising that agents should stoop to such contemptible business, as they are in the main reputable dealers. For an agent to do such advertising is to stamp himself a foe to the public.

Sohmer & Co. are known far and wide as reputable piano makers and their name recommends their goods. To have reached their present standing in the commercial and artistic world the firm have given many years of labor, besides spending many dollars in advertising, as we said before.

Now a cheap John firm comes along, and from the possession of a similar name seeks to rob this firm of sales by contemptible methods and lying advertisements.

If the Sommer crowd do not wish to have the trade believe them at the bottom of this disreputable business they will put some other stencil on their piano besides the simple word Sommer, and cause these misleading advertisements to disappear from dealers' ads.

It is very simply and easily remedied, and will stamp the Sommer people with the honesty of purpose that they seem now to lack.

Braumuller Notice.

PURSUANT to an order made by the Hon. Henry Bischoff, Jr., one of the judges of the Court of Common Pleas for the City and County of New York, on the 11th day of December, 1893, notice is hereby given to all the creditors and persons having claims against Braumuller Company, a corporation lately doing business in the city of New York under the corporate name "Braumuller Company," that they are required to present their said claims, with the vouchers therefor, duly verified, to the subscriber, the duly appointed assignee of the said Braumuller Company for the benefit of its creditors, at his place of transacting business, room 12, No. 247 Broadway, in said city and county of New York, on or before the 17th day of February, 1894.

December 13, 1893. MYER FOSTER, Assignee.
TOWNSEND, DYETT & EINSTEIN,
Attorney for Assignee,
247 Broadway, New York City.

—W. F. Hubbard, the piano dealer of Lyons, N. Y., who became notorious about a year ago from crooked transactions in connection with his business, was sentenced on Tuesday, December 12, to seven years in Auburn Prison for forgery.

WE have received several letters written by a concern in Washington, N. J., called the Beethoven Organ Company, to people in various sections of the country, who have submitted them to the local dealers, they in turn sending them to us. The letters do not claim that the pianos and organs they offer are manufactured by them, but the implication remains there all the same. No one, unless he were acquainted with this line of trade, would for a moment doubt that the concern is a manufacturer, but this is not so. There is no factory of the Beethoven kind anywhere. Beethoven on a piano or organ means stencil, and that on the other hand means the lowest kind of stuff that can be produced.



WE have recently observed among several lots of handsome pianos of different makes of high priced goods that they will not bear close scrutiny, such as careful purchasers are apt to give them. On one exceedingly handsome upright we noticed a very cheap lock that was not set right; on a small grand we saw a low priced continuous hinge unevenly fit in; on another small grand cheap pedals; on yet a different upright of high grade indifferent, rough scroll work, which would mar the appearance of the case in the estimation of any cultured person accustomed to fine furniture at home. On another high grade upright we found rough joints lacking in finish, and a grand of another make had the cheapest exposed screws with common heads.

Many high grade pianos have the names stenciled with ordinary bronze that fades rapidly and gives the appearance of stale ginger. The backs of some high grade pianos kill the sales frequently on account of the cheap looking finish.

When such details are indifferently treated the result is apt to prove that details are as important as scale itself, for these small points coming in under severe criticism cannot endure it and the sale is killed. Then the salesman is blamed, and many salesmen are not in the humor constantly to criticise the factory department and quietly take the blame. But it is all wrong. High grade pianos especially should be thoroughly finished on every square inch and no cheap material should be used in any part.

What a prominent Piano Maker writes to

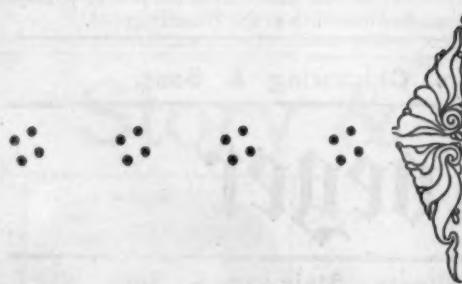
ROTH & ENGELHARDT,

Piano Action Makers :

"Your Actions, since you remodeled them, are just right every way.

"Book our order for sixteen sets per week, and when business becomes normal we shall increase order.

"We notice that finishers take your Actions from racks in preference to working another make we have been trying; and we have no complaints when they go through wareroom. Please see that this state of affairs may continue."



Pianos in Hotels.

IT has become the custom to place pianos in principal guest chambers in leading hotels. Formerly the hotel that possessed a piano in its parlor was considered a novelty. With the growth of the people in luxury came a demand for pianos not only in parlors but in guest chambers as well. All readers of THE MUSICAL COURIER know of the elegant pianos that were placed in the Hotel Waldorf last spring. In these days, when no house is complete without a piano, how can a hotel be considered first-class without an instrument?

The bonifaces of the country are waking up to this and are purchasing pianos. This is good advertising for the piano manufacturer, and it is not.

Good advertising if the piano is kept in good shape, and poor if neglected, and the latter custom usually prevails.

It is well known that a good piano in excellent condition, placed where the general public can see and try it, is sure to add prestige to the name on the instrument, and it should be equally as well known that a good piano in poor condition is damaging to the prestige of a piano. The latter fact is something that piano makers should take home and act upon, as it is easier to ruin a reputation than to build one. The reputation of goods where competition is present runs on the edge of a precipice, and a false move will plunge it down.

In going through hotels we admire many specimens of

the piano builder's art. Pianos that would grace the drawing room of the multimillionaire are to be met with. Cases are artistically designed and worked with all the skill of the master cabinet maker's art; many cases are beautifully colored by the artist's brush; keys are of the finest ivory; interior work first class in workmanship; but when you sit down to one of these instruments your musical sense is instantly offended. Actions are sluggish, unisons out of tune, and occasionally the entire instrument has fallen from pitch so much that its maker would not recognize his work. Is that a piano to add prestige to the name of maker? Nothing more ruinous to a name can be thought of, as it repels the person of even a moderate amount of musical knowledge or skill.

The person thus disgusted does not reflect that the piano is out of shape, but blames the manufacturer for turning out such a poor instrument.

Who is to blame for this false impression, the owner or the manufacturer? The piano belongs to the hotel proprietor, and he should in justice to his guests keep it in good condition, and doubtless thinks it is. His chambermaids will pull up a window and let in an icy breath on the open piano, never thinking that they are ruining the instrument; perhaps a guest will let a small boy thump the daylight out of the piano, and so on in many ways the instrument is unfitted for the musical guest that will next occupy the apartment. The proprietor, knowing nothing of these things, hears a guest complaining about the piano being out of tune and

condition. He sends down to the manufacturer or his agent, desiring the piano tuned and placed in condition.

This is done and in a short time it has to be done over again, until the proprietor gets weary of paying tuning bills and lets the piano "rip," as they say out West. From that moment the sound of that piano is silenced, for no guest with any musical knowledge will deign to touch it after a few chords are struck, and it remains a mute that damns the reputation of its maker.

Now this state of things is common all over the country where pianos are in hotels, and it is time that manufacturers and agents remedied this. The owner cannot be depended on to see that the piano is in condition to be played upon, so it becomes the duty of the manufacturer or agent to look after the piano to save his reputation from suffering.

In large cities like New York, Boston, Brooklyn, Philadelphia and Chicago, where so many pianos are in hotels a man should be detailed to look after them. He should not depend on the proprietor for anything, but should make the round of the hotels at least four times a year correcting these errors. This work will pay, although the manufacturer or dealer pays all the bills. One piano sale saved by having these instruments in shape will pay the expenses of a whole year of this work. Piano makers owe it to themselves to attend to this suggestion, and the sooner it is adopted and put into practical operation the better. Let us have pianos in hotels in better condition during 1894.

Competition and increased business have not only improved the quality but reduced the price; and we think, in view of these facts, coupled with our recent brilliant success in England, that we are entitled to even a larger share of your generous patronage.

HARDMAN

PIANO

LEADS THE WORLD.

HARDMAN, PECK & CO., Manufacturers,

**Factories: 11th & 12th Aves., 48th & 49th Sts., New York.
Warerooms: Hardman Hall, Fifth Ave. & 19th St., New York.
NEW YORK. CHICAGO. LONDON.**



Piano Plates.

Grand, Square
and Upright.

T. Shriver & Co.

333 East 56th Street,

NEW YORK,
MANUFACTURERS OF

Piano Plates.

Plates Cast,
Drilled and
Japanned,
all operations being
finished in our own
foundry and works.

Over 30 years' experience.
Oldest house in the trade.

PLATES SHIPPED TO
ALL PARTS OF THE
UNITED STATES.

HAGEN, HEINRICH & DUNHAM,

MANUFACTURERS OF THE

CORNETT PIANOS,

525, 527, 529, 531 W. 24th STREET, NEW YORK.

METAL PIPES FOR Pipe Organs.

Also Flue and Reed Pipes,
Voiced or Unvoiced.

F. A. MARSH,
Nyack, New York.

STANDARD ACTION

**MANUFACTURERS OF
Upright Piano Actions,
STATE ST., CAMBRIDGEPORT, MASS.**

**H. R. KNOPE,
Bow and Violin
Maker,**

**IMPORTER AND DEALER IN
Cremona Violins,
Violas and 'Cellos.
French, German and
other makers.**



Elegant Cases, Bows and
Strings. Artistic Repair-
ing a Specialty.

117 FOURTH AVENUE,
Near 14th Street,
NEW YORK.

**The best
PATENT CAST STEEL MUSIC WIRE**
are sold at the
STAHL-und DRAHTWERK RÖSLAU
Bavarian Fichtelgebirge Germany.
ASK FOR SAMPLE AND PRICE-LIST. THEN YOU'LL
JUDGE BY YOURSELF. SMART AGENTS WANTED!

The Biphone or Double Euphonion.

A DOLPH SAX, inventor and reformer in musical mechanics, in 1845 took out a patent in France for a new family of brass instruments, to which he gave the name of Saxhorns. This family, according to Berlioz in his "Treatise on Instrumentation," consisted of :

Pitch.	
B flat or C saxhorn in altissimo.....	Octave higher than B flat & C cornet.
Soprano saxhorn in B flat.....	Fifth below preceding in B flat.
Alto saxhorn in B flat.....	Similar with B flat cornet at present used.
Tenor saxhorn in E flat.....	Similar with our alto.
Baritone saxhorn in B flat.....	Similar with baritone and euphonion.
Double bass saxhorn in E flat.....	Similar with our tuba.
Double bass saxhorn in B flat.....	Similar with our contrabass.

He also invented saxtrombas, otherwise what are now known as "tenors," or valve trombones, and a family of saxtubas, which, says Berlioz, "are instruments with mouthpieces and a mechanism of three cylinders; they are of enormous sonorosity, carrying far, and producing extraordinary effect in military bands intended to be heard in the open air." Of their form he writes : "Their shape—elegantly rounded—recalls that of antique trumpets on a grand scale," a remark which would seem to assign to Sax the honor of adopting the term "helicon" form to all kinds of brass instruments. Besides the foregoing he experimented continually with instruments of novel construction, some of his contrivances having as many as six valves, and from two to seven bells, also rotary bells for changing the direction of the sound. Further, remarks W. H. S. in Grove's Dictionary, "he also attacked the problem of true intonation in valve instruments, by means of what he terms a compensation," a term that has been adopted by later manufacturers, who claim to be engaged in pursuing the same laudable purpose.

I have connected the name of Sax with my subject for the purpose of pointing out that he was the originator of the forms of brass instruments as at present employed; that "he planned all the tubes and mechanism on a far sounder acoustical basis than had been attempted in the fortuitous and disconnected contrivances of former periods," and there can be no doubt "greatly added to the compass, richness and flexibility of the military brass and reed bands." It will be seen from the foregoing account that while improvements may have been effected by later makers there is not, up to the present moment, any really new invention added to the list of Sax's achievements. The passage of the airway through pistons may have been much improved,

the compensators advanced to a higher state of perfection, the forms molded into more elegant shapes; but after all, as before remarked, nothing new has really been added to the ensemble of the family of brass instruments as employed in military bands. And in saying this I do not forget the biphone, or double bellied euphonion, for, as has already been stated, Sax made instruments with any number of bells up to seven; neither am I unmindful of the so-called recent additions in the way of pistons.

It is apparent from the above that the biphone is the outcome of the attempts of Sax to place in the hands of performers an instrument affording the facility of changing the quality of tone (timbre) at pleasure, and in this later makers are following him. At the present time, however, the euphonion is the only instrument furnished with an additional bell, used in American military bands, although specimens of its application to other instruments are not wanting in Europe.

The euphonion is a baritone of large bore, and so named to distinguish it from the althorn in B flat, which is the baritone saxhorn mentioned in the list above given. I have heard it said the instrument received its title from Mr. Phasey, whose name became known throughout Europe some years since as a most brilliant performer upon the same. How true this may be I cannot say, but one thing appears certain, the name is peculiar to English nomenclature; at least it was up to a few years since, while even now one rarely finds the instrument alluded to in any foreign arrangements or scores except as a baritone. It was adopted in military bands very generally as far back as 1860, and used to replace the old serpent and ophicleide, which are now both practically obsolete, specimens of them being found only in museums or the archives of some instrument maker. Its sounds are in what is termed the 8 foot octave, extending from B flat below in the bass clef through three octaves upward, a range specially fitting it to occupy the position of a solo instrument.

The quality of tone is of baritone color, broad, open, vibrant to a degree, but extremely flexible. This fact enables the performer to display his artistic powers in the realm of ideal interpretation, where tone in all its shades and expression in all its manifestations count for so much. There is no modern brass instrument better adapted to the purpose of the highest order of musical expression than is the euphonion, and that its beauties are appreciated so extensively may be regarded as an encouraging sign of the growing esteem for the beautiful in the regions of tone color.

The addition of another and smaller bell to the euphonion, with contrivances necessary to divert the wind through

it, adds to the usefulness of the instrument, and greatly enhances the pleasure of the performer. The purpose of this additional bell is to modify and, in fact, change the quality of tone evolved from the instrument, an object that may be effected instantaneously by pressing down the piston furnished to open the airway into it, while at the same time shutting it off from the original bell.

A writer on the subject of the bell, in Grove's Dictionary, remarks : "It undoubtedly adds to the power of the tone, on the same principle as the speaking trumpet reinforces the voice, though the exact cause of the fact is not known." Further, as showing the power of the bell to modify tone, Chappell, in his History of Music, after discussing the effect of length on the pitch of tubes, remarks : "And yet anyone might practice the horn in a drawing room, if he would have a bell to take on and off." From these quotations it may be inferred that the second and smaller bell will reduce the volume of tone. Acquaintance with the biphone establishes the truth of the inference, for this two voiced instrument really possesses tonal powers of two contrasting colors, viz., baritone and tenor.

Herein lies its great utility in the hands of the soloist or efficient performer in band or orchestra. The soloist can produce surprising effects of contrast in the tastefulness of his method of modifying the tones of his instrument to suit the emotional character of this or that phrase or period, to the extent of carrying on a kind of musical dialogue ; while in the band or orchestra, especially if of small numbers, the fact of having a two voiced instrument in the hands of one man must weigh with progressive leaders, who are desirous of securing the greatest tonal variety possible within the limits of their organization.

Tone is valued according to the homogeneity or otherwise of its characteristics ; and if it be possible to produce two distinct tonal effects, each one being of beautiful color, and without sacrifice of the pristine tone character of the voices supposed to be represented, then the biphone is a distinct acquisition to band and orchestral instrumentation, for the reasons given above. Mr. Raffayolo, the celebrated euphonion soloist, formerly of Gilmore's Band but now with Sousa's concert organization, has, upon his American Excelsior double bell euphonion satisfactorily demonstrated that such is possible, and his performances have done much to bring the biphone into prominence before the public, and obtain recognition for it among euphonion soloists in all parts of the country, who are now rapidly adopting it.

There can, therefore, be no doubt that this instrument, singular in appearance though it be, has come to stay and must be in the future taken account of by composers and



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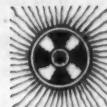
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One that **STANDS WITHOUT A PEER**,

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That is a **UNIVERSAL FAVORITE**,

That can **BUILD UP A REPUTATION**,

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Whose makers are **JEALOUS OF THEIR REPUTATION**,



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If the territory is not taken and your record is right,

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Very sincerely,

THE A. B. CHASE CO.,
NORWALK, OHIO.

arrangers. It affords great scope for the display of ingenuity in the construction of ingenious passages suited to its dual characteristics, a fact that the foregoing musicians will not fail to recognize and immediately put into practice. But, in the meantime, baritone parts as already published, wherein are oftentimes used important phrases, &c., for trombones, are well adapted to show off the usefulness of the biphone, especially where, through unavoidable circumstances, the trombone is absent from the ranks of the band.—A. A. Clappé, in "The Dominant."

Ghosts.

THE Georgia Music House, at Macon, is having reign of terror. It has a mystery, as yet unexplained, that reads like a tale from the middle ages. It can also boast of possessing the only bona fide ghost in the music trade at present, although it is to be supposed that some enterprising dealer will furnish us with ghost stories now that this one is printed. Here is the story as told by the Macon "Evening News":

A lot of strong men frightened almost into Jimjams formed an interesting scene in the centre of Macon to-day.

The tuning room of the Georgia Music House in the rear of their store was the location. A shower of bird shot falling from some unknown source was the mystery, and many people were the puzzled spectators.

This morning about 9:30 o'clock Mr. Will Irvine, of the Georgia Music House, with several employees of the store, was in the tuning room in the rear engaged in tuning and repairing several instruments, when their attention was attracted by a peppering noise of something falling on the floor like rain patterning on a roof.

The men all stopped and began to investigate. The result of the investigation soon had the hair of every man present standing up porcupine fashion and their faces covered with a thousand little bumps raised by sheer fright.

It was raining shot. A steady shower of No. 6 bird shot was raining from toward the ceiling all over the room.

The shot came peppering down thick and fast, from whence no one could tell, and rattled on the exposed string boards of the open pianos and stiff hats, making a noise that tended, under the circumstances, to further increase the fears of the frightened men.

The most thorough investigation revealed the fact that there was no one upstairs and the upper floor was swept clean of everything. The ceiling is sound, and tongued and grooved so as to render it even water and air proof.

Then where could the shot be coming from? They were still raining down all over the room from wall to wall and from front door to rear.

Several well-known people were telephoned and called from the street to witness the strange phenomena. All were mystified beyond expression. The little lead pellets kept raining steadily down as if they were coming through some kind of a screen in large quantities.

For more than two hours the shot shower continued unabated. During that time a large number of people who had heard the strange story visited the scene. The verdict of all was the same,

that it was the strangest mystery in the history of Macon and surpassed all understanding or explanation.

During the rain there must have fallen several pounds of shot. The shot looked as if they had been used, bearing marks, batters and bruises.

Is the house haunted?

If not, it might as well be, so far as Mr. Irvine's employees are concerned, for they firmly believe and declare that they will not work in there any more.

The house that was the scene of this strange mystery was for five years used as Clay's undertaking establishment. During that time several suicides, murderers and murdered lay in state there waiting for the funeral hour, and those inclined to be superstitious firmly believe that the place is haunted and ghosts of some of these late earthly mortals are at the bottom of the mystery.

A few nights ago Mr. Will Irvine, who is a man of undoubted nerve and not inclined to be superstitious, told his brother, Mr. Ed. Irvine, that he positively would not work in that room at night alone any more. Mr. Irvine said that he could not keep the doors locked; that just as soon as he locked them and returned to his work the lock would click and the door stand wide open. Footsteps could be heard wandering around in the room constantly, and the sound of muffled voices kept up a continual noise.

Someone, he said, tampered with his light, and at times he had the most brilliant illumination, and again he was in the dark. Mr. Irvine was not afraid, but this state of affairs kept him so rattled and nervous that he could not confine his mind to his work.

Whether the house is haunted or not, the shot mystery is certainly a strange phenomena and remains to be explained.

Felgemaker Organs.

A. B. FELGEMAKER, pipe organ builder, Erie, Pa., has within recent months shipped the following organs: Warren Avenue Congregational Church, Chicago, having 3 manuals and 25 registers; Moore Memorial Presbyterian Church, Nashville, Tenn., 2 manuals and 30 registers; First Presbyterian Church, Green Bay, Wis., 2 manuals and 35 stops; First Presbyterian Church, Waukesha, Wis., 2 manuals and 21 registers; St. Joseph's Church, New Castle, Pa., 2 manuals and 30 registers; First Presbyterian Church, Sunbury, Pa., 2 manuals, 29 registers; St. Paul's Episcopal Church, Muskegon, Mich., 2 manuals, 24 registers; St. Boniface's Roman Catholic Church, Buffalo, N. Y., 3 manuals, 40 registers; Grace Lutheran Church, Philadelphia, Pa., 2 manuals, 20 stops.

WANTED—A traveling salesman well acquainted in the trade and having traveled in nearly all parts United States desires position with piano or organ manufacturer. Address, care this office, "Traveling Salesman."

WANTED—A man with ability to manage an important Western branch for an Eastern piano manufacturer. An acquaintance with the Western trade and extended experience in the piano and organ business desirable; unexceptional references required. Address E., care MUSICAL COURIER.



It is important to your business interests to have THE MUSICAL COURIER on your desk every week.

You do not want to depend upon any stray copies or occasional copies, but on the regular paper mailed to you every week.

Matters of vital consequence to you will be discussed in these columns every issue, and you will lose information and material you need in arguments to make sales if you fail to get this paper.

Your competitors have it; if not all, at least a large number.

They will use this paper to make sales and you will be defeated without being able to discover the reason.

The reason is very simple to your competitor and to us: You are not a subscriber to THE MUSICAL COURIER.

Send your \$4 and get the paper each and every week during the year.

Our Information Bureau is open free of charge to every subscriber. We can answer any questions pertaining to music, musical instruments and the music trade.

One answer may pay you more than a hundred times the price of the subscription.

Have your name entered on our subscription list and enjoy the same benefits your competitors get through us.

The first calendar of the new year received at this office comes from Newby & Evans, the New York piano manufacturers.

Albert Nordheimer, Esq., of A. & S. Nordheimer, Toronto and North America generally, was in town last week.

Mr. W. J. Dyer, of W. J. Dyer & Brother, St. Paul and Minneapolis, is in town.

THE McPHAIL PIANOS.

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CHICAGO.



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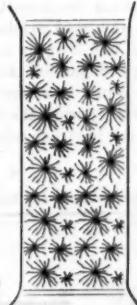
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DURABILITY,

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FINISH?



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ESTABLISHED 1860.

HOW TO GET TRADE.

UNDER this head we expect to give each week valuable suggestions to dealers in pianos, organs and musical merchandise. We will try to answer any questions about advertising which our subscribers send in, and will reproduce and criticize advertisements which they now use if it is desired.

We are also prepared to furnish bright and original advertising matter to those who wish it, daily, weekly or monthly, at very moderate charges.

The original ads. published each week may be readily adapted to suit any store and any locality. If such use is made of them we would be glad to know it, and to receive marked copies of the papers containing them.

HINTS FOR ADVERTISERS.

By Charles Austin Bates.

No. IX.

The following ad. is good in all but one thing, and that is vital. The last statement is not true. The lady might not have the piano repaired for 30 years, but it wouldn't be because it did not need repairs. Of course "repairs" is a very elastic word. It may mean little or much.

Speaking of repairs reminds me of the story an English friend recently told me. The same system is in use in this country to a certain extent. In fact, I know of a music house which carries the idea even further than the English do.

Here is the story. In selling a piano the dealer said that his men would regularly visit the buyer's house, and see that the piano was kept in perfect tune for one year, and after that the service would be continued on payment of £1 or £2 per annum. As a result the piano never went wrong, never needed repairs, and was a continual advertisement for the maker. If any little thing was out of order it was fixed up at once, and without the owner ever knowing the difference. That kind of treatment might

make a piano last 30 years without repairs, but even then it would have to be a very good instrument.

Leading dealers continue to send me acknowledgments and copies of papers containing reprints of my ads.

Took a Dealer's Word.

The other day we repaired for a lady a two year old piano which cost her \$350. It would have been dear at \$200.

Had she bought a..... (a prize taker), it would not have come to us for repairs in 30 years.

Illustrated Catalogue Free. { CURTIS & FRENCH.
Redbank and Lakewood, N.J.

This week I am complimented by seeing W. J. Dyer & Brother, of St. Paul, fall into line, and also that A. D. Scammell & Co., of Bellevue, Ohio, use the same ad. This goes to show that conditions in different parts of the country are very much alike, and as I said once before, if I know how to advertise pianos in Newark, I also know how to do it any place else.

Here is an ad. that is decidedly original. It is a little too long, maybe, but there is a straightforward, truthful

earnestness about it that will undoubtedly make it bring results, and that's what an ad. is for:

PIANOS.

A few years ago we considered luxuries to be possessed by only the very rich. To-day no home is complete without its piano. Now when you can buy a piano, and a good one, and, be it understood, right here at home (and every man or woman who purchases a piano ought in fairness and decency to buy it at home)—I say when you can buy a piano at an outlay of \$2 per week, why be without one? Now, if you can buy a good piano at \$1.25 per week, decidedly it is cheaper to own one than to be deprived of this great luxury. This is cheaper than artificial light, that is, than electric light will be some of these days, which will, no doubt, be cheaper than daylight when we harness Niagara Falls and deliver its power in Madison. Now I offer you your choice of

50 ELEGANT PIANOS,

fully warranted, with all trimmings, on

Payments of from \$5 to \$10 per Month,

and with a thousand references from people here at home, with whom you are acquainted. I also have parlor and chapel organs, and all the leading small instruments, such as

Violins, Guitars, Mandolins, Banjos, Etc.,

and 25 second-hand pianos and organs, in prime condition, and on terms to suit, at prices ranging from \$25 to \$150. Call on or write for particulars.

W. W. WARNER,

97 W. Main Street, MADISON, WIS.

One thing—and a very important thing it is, too—which gives this ad. weight is that Mr. Warner has a gilt-edged reputation for honesty and reliability in Madison. It doesn't do any good to advertise if people don't believe what you say, and if you want them to believe it you must do it. Don't ever publish an ad. that you can't back up in letter and spirit. If a man tells the exact truth part of the time and lies part of the time, he will get caught often enough to make his truth telling of no benefit to him.

I have already used so much space that I will give only

LAKESIDE PIANOS and ORGANS.

WARRANTED FOR TEN YEARS.

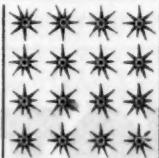
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UNDER the system adopted at the **World's Fair, Chicago, Awards** in the Musical Instrument Department were not **Granted** for general excellence in manufacture but for specific excellence, as shown in **Novel and Valuable Features** of construction.



THE STRAUCH BROS. PIANO-FORTE ACTIONS were the **Only Actions** that received an **AWARD** for "**NEW FEATURES**" as well as for **Highest Grade of Manufacture**, and thus were placed by the Jury at the **Head of their Class** of Exhibits.



one ad. this time. It is seasonable, and I think I ought to receive several hundred papers into which it is copied.

THOUGHTS OF MUSIC

come with thoughts of Christmas. The story of Christmas seems to come on the wings of faint, sweet music.

A good piano or organ is at most worth its price for use only on the first Christmas Day of its possession. These of ours will be good for many succeeding holidays and for the days between.

Ten dollars a month, or thereabouts, will put music in your home at once and pay for it almost before you realize it. See us about it.

**JONES & CO.,
Pianos and Organs,
217 SMITH STREET.**

Mr. Morris Steinert, New Haven, ran into the city last Wednesday and ran out again.

—Messrs. A. Rachals and Ernst Hupfeld sailed for Germany on the Scandia, of the Hamburg line, last Wednesday.

—M. J. W. Guernsey, Scranton, called on Sohmer & Co. last week.

—Mr. Reif, of Ford & Reif, Jamestown, N. Y., spent the latter part of last week in New York.

Books on the Violin.

AMONG the many works which have been written on the violin comparatively few treat of its construction. And among these few there is not one by an English author in which the methods of graduation, archings, &c., as practiced by the old masters, are fully and plainly indicated.

Although Davidson gives directions for constructing violins, and mentions in a general way the different systems of graduation in vogue among old makers, modern makers have always contended that these, if followed, would inevitably result in failure.

That learned Latinist, Ed. Heron Allen, is quite explicit, giving the minutiae of construction to such an extent that one would suppose he had an almost perfect acquaintance with the subject. But makers are nearly as unanimous in pronouncing his work an unsafe guide, as in the case of Davidson.

The late Geo. Hart, while entirely silent on the details of construction, refers to Maugin, a French writer, as one who may be profitably consulted; but his treatment of the subject, especially so far as it relates to graduation, is no more satisfactory than that of the writers already mentioned.

There is, however, one French author, N. E. Simoutre, also a maker, who, in a pamphlet published in 1880, "Un Progrès en Lutherie," gives plates illustrating the graduations and archings of Maggini, Stradivarius, Amati, J. Guarnerius del Gesu and Stainer, accompanied with explanatory notices of each of these masters. The measurements are given in millimetres, and cover all the points of both tables of the violin. By these it will be seen that the old masters rarely made two violins exactly alike, but varied according to the exigency of the case, the nature of the material and the effect to be obtained. But it will be observed that not one of them followed the graduations of the above named writers. There is scarcely a resemblance between the graduations of Maggini, Amati, Stradivarius, G. del Gesu and Stainer, yet in all the works alluded to above there is essentially but one method recommended.

It is to be regretted that this excellent work of Mr. Simoutre's has not been translated into English, and it is difficult to be obtained even in French. There is much matter in it which could not fail to be interesting and profitable to every violin lover, and possibly to a few makers.—"Violin World."

—Mr. Malcolm Love, of Waterloo, N. Y., was in New York last week.

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A TUNER . . .	T	Pianos,
A SALESMAN . . .	O	Organs,
A TRAVELING MAN	S	Sheet Music,
	E	Musical Merchandise?
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AS TUNER . . .	Piano	H
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IN PIANOS USED ALL THE TIME. GREATEST ANNUAL OUTPUT.

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Cambridgeport, Mass.

THOUGHTS

OF MUSIC

VOSSE & SONS PIANOS.

EXCEL IN

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STYLE,

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PLEASE,

SATISFY,

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EASY SELLERS.

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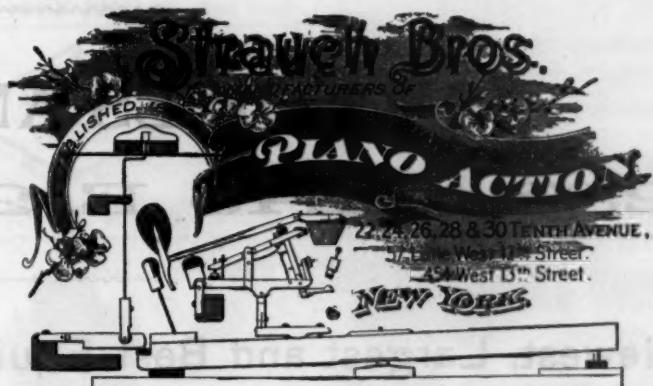
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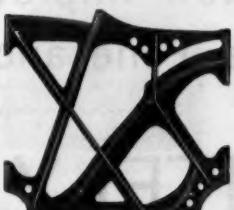


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PIANO PLATES.



Send your address and receive a Sample Plate
and Prices. Charges prepaid.

L. E. HOYT & CO., Walton, N. Y.

CLEVELAND FOOTE, Agent, 47 Broadway, New York.

The Bagpipe.

THE bagpipe is not, as is generally supposed, an exclusively Scottish instrument and unknown to other nations. It is, indeed, the national instrument of Scotland, but it is also that of the hill countries of India, and is still popular among the mountaineers of Turkey, Roumania, Bulgaria, Hungary, Italy and Sweden. It was known in China centuries ago, and is yet to be heard in Tibet. The Persians had a bagpipe, and so had the Egyptians, and in the British Museum may be seen a set of small pipes, without the bag, of the time of Moses.

It is certain that the bagpipe was in use among the Hebrews and Greeks, and it is supposed that the Romans borrowed it from the latter. The Greeks learned its use from the Celtic races with whom they came in contact, the music of the pipe having always had a peculiar fascination for the Celts.

In its primitive state the instrument consisted of a simple chanter and drone with bag attached. The pipe called the chanter is a kind of oboe, a tube with eight holes, and is handled like that instrument. The drones are pipes that sound each only one continuous low note.

The music proceeds from the chanter and drones, whose mouthpieces are inserted in a leather bag, which the player inflates by blowing with his mouth through a tube, the wind being forced out by pressing the bag under the arm. During the sixteenth century another drone was added, and from the early part of the eighteenth century till the present time all Scotch bagpipes have had three drones.

The music played on the bagpipe is called the pibroch and has a wonderful power in exciting the martial instincts and hilarity of the Scottish Highlander. To an American its rhythm is so irregular and its notes in stirring pieces appear to be so jumbled that he can hardly reconcile his ears to them, but those who understand pipe music affect to discover in a well composed pibroch the imitative sounds of march, conflict, flight and pursuit, and all the movements of a desperate fight.

Although not the most tuneful of instruments, no sound, however melodious, can thrill the hearts of Highlanders, whether Scottish, Swedish or Indian, like a burst of their own wild native pipes. On the battlefield it has animated those who followed it to the intensest frenzy; when all other music has been drowned by the confusion and carnage of the scene it has been borne into the thickest of the fight, where its followers could be always found struggling fiercely to its strange, weird notes.

And not only on the field of battle, but on their return

from foreign campaigns, it has welcomed them back to the home of their loved ones and the hills of their nativity in strains that recalled the memories of the past as no other music could do.

Many remarkable instances have been recorded of the effect of the pibroch on the Highlanders of Scotland. When they marched across the desert sands of Egypt, beneath the burning sun, under the command of Sir Ralph Abercrombie, at the beginning of the present century, weary, footsore, short of water, the pipers struck up "Lochaber No More." Tears filled the eyes of many a stern soldier as the plaintive melody filled the air, and first one and then another faltered in the march and lagged behind.

One of the officers, on noting the men falling out, ordered the pipers to play the "Cameron's Gathering." The tune worked like magic. The stirring memories of a thousand years were aroused; the stragglers fell into line again, the ranks were closed and all marched forward to victory.—"Kate Field's Washington."

Collins & Armstrong Company.

UNQUESTIONABLY Collins & Armstrong Company stand to-day at the head of all music dealers in Texas, and can show the most progressive record of any firm in the same line of business in the entire South. And they are a Fort Worth firm, too.

This is a strong statement, but it is nothing more than is honestly due the company. All great enterprises that succeed have as a general rule a small beginning, and the same is true of Collins & Armstrong Company. Years ago Mr. Warren Collins, now an active officer in the company, on a visit to the State of Texas grasped the idea of establishing a music house and growing as the population increased. He saw that the future promised patronage to a live music institution.

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This article is from the Fort Worth "Gazette," but is apt to have its superlative in the first sentence challenged. Unquestionably the Collins & Armstrong Company is a great concern, and we wish it prosperity for 1894.

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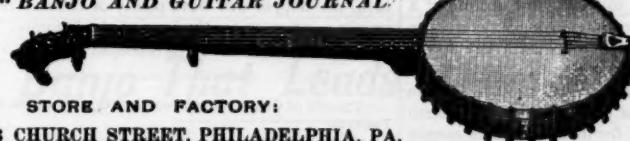
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The Piano in Its Acoustic Properties.

[Translated from the German of Siegfried Hanning for the London "Musical Opinion and Music Trade Review."]

Continued from THE MUSICAL COURIER, November 29, 1893.

For first article see May 18, 1893. For second article see August 24, 1893. For third article see November 1, 1893. For fourth article see November 30, 1893. For fifth article see December 21, 1893. For sixth article see January 4, 1893. For seventh article see January 11, 1893. For eighth article see January 18, 1893. For ninth article see January 25, 1893. For tenth article see February 15, 1893. For eleventh article see March 22, 1893. For twelfth article see May 24, 1893. For thirteenth article see September 27, 1893. For fourteenth article see October 11, 1893. For fifteenth article see October 25, 1893. For sixteenth article see November 15, 1893. For seventeenth article see November 29, 1893.

CHAPTER X.—SETTING THE ACTION.

THE manufacture of the different kinds of actions has been for years regarded as a special branch of piano making, and dealt with accordingly. Most piano makers procure their actions (as well as their keyboards, from firms who occupy themselves with this part of the instrument alone. This arrangement to the trade; for not every maker of pianos is so gifted as—even if he be able to build an instrument which shall be acoustically well constructed—to be at the same time a thorough mechanician. Such a man is therefore greatly assisted in his work if he can procure from other sources a well made action. Nevertheless he may not be ignorant of what constitutes a good action. He must study the mechanical portion of the instrument, and be intimately acquainted with the theory and practical working of the action. Still he need not trouble himself, costly experiments having for their object the invention of improvements.

It is not necessary here to enumerate a list of action makers; suffice it to say that a careless maker of actions cannot long carry on the business, for not only is competition in this branch as keen as in any other, but there are plenty of instrument makers who not only understand quite enough about mechanics to detect any fault in construction and to point it out to the mechanician, but also to criticise closely any want of exactitude in the workmanship. Some piano makers make it a point of honor to construct their own actions; but even in such cases the action shop is mostly a separate department, and it is very seldom that any novelty is initiated therein.

If we set aside the square piano, which is nowadays so little in vogue as to be seldom seen unless specially ordered, we have to deal with the actions of grands and uprights alone. Both of these are quite different from each other, in consequence of the one lying horizontally, and the other being vertical. For grand pianos the repetition action brought out by Sebastian Erard (who introduced his system to the public in Paris during the year 1820) is generally retained. In the course of time the action introduced by Erard has been altered, and the elasticity of the hammer shank has been greatly improved.

To Henri Herz, of Paris, belongs the credit of having simplified the mode of working while retaining the principles laid down by Erard. It may, however, be fairly said that most makers of grands still retain the Erard action as improved by Herz. There is only one firm which has brought out and maintained an action of its own, namely, Blüthner, of Leipsic; still nothing has yet been discovered

which will quite satisfy the restless and inventive minds of our piano makers.

In the matter of actions for upright pianos there is not much to say. They are all more or less copies of the same model, which each manufacturer modifies to suit his own proclivities. We may divide them into two classes, according to the action of the dampers. One has over dampers, the other under dampers. The over dampers are so arranged as to damp the vibration of the strings at a point above where the hammer strikes; while the under dampers act below that point. In consequence of the endeavors made by all makers to increase the tone as much as possible the system of over dampers is falling more and more into desuetude; and, notwithstanding that it possesses certain advantages, it will in time have to give place to the under damping system. In America the system of under dampers is exclusively used; while in Germany more than one-half of the uprights turned out are provided with over dampers.

I do not intend to enter into a detailed description of the various kinds of actions. My reason for writing this chapter arises from the fact that in none of the text-books have I found any instructions as to the correct mode of setting an action, and I believe that the majority of instrument makers will be thankful for such information. If we take up any trade organ it would seem from the advertising columns as though every piano maker understood thoroughly and exactly how to provide his instrument with an agreeable and light touch, and as this cannot be accomplished without proper setting, it would appear as though every maker was competent to insure a proper setting of the action. No manufacturer—however small in his way—omits to mention in his advertisement that, in addition to beauty, fullness and excellence of tone, his instruments possess an agreeable and incomparable lightness of touch. If, however, we proceed to examine how this lightness of touch is obtained, we shall in most instances find a lump of lead let into the front part of the key, the object of which is to assist in overcoming the resistance of the mechanism. That a piano maker should endeavor by any means (which do not injure the touch) to reduce the resistance of the mechanism is not to be caviled at; but if a maker imagines that lightness of touch consists merely in a diminution of the force required to press a key down, he is a long way out in his calculations.

Many manufacturers blame the putting together of the action for the want of lightness of touch in their instruments; but this is not the case, for if forty makers cannot give their actions lightness of touch, we shall find the forty-first who will with the same actions produce an agreeable touch. How much time and trouble this man has expended in teaching himself how this is to be accomplished it were bootless to inquire; but it will be of use to point out some of the chief defects in setting.

If the player strikes the keys and finds that an effort is required to press them down, it gives the impression of a heaviness in the action, but not of an agreeable touch. The fault here lies in most cases in the position of the lever rod, which should be so set as to form a prolongation of the hopper arm below the pivot. I have often found that the point at which the rod lifts the tangent is too far removed from the pivot of the hopper, being placed nearly at the end of the tangent, underneath the catcher, and this must produce a feeling of heaviness in the action.

Now, it is a law in mechanics that "what is gained in power is lost in time," so that by placing the lever rod in such a position, the maker does not really gain the object. It is well known that with such an arrangement the keys must sink much deeper. But if an agreeable touch is

aimed at, the front edge of the key should not sink deeper than 9 mm. If, however, we restrict the fall of the key in front to this amount, we must, in order to get sufficient rise at the back, move the pin on which the key pivots, so much farther toward the front edge of the key. Thereby, however, the leverage of the key in front has been reduced, and the back length correspondingly increased; so that, according to the aforesaid law, we must employ more power in forcing the key down. We therefore see that if we shift the position of the lever rod along the tangent—provided the depth to which the key sinks remains the same—we cannot diminish the power required to overcome the resistance of the action.

One of the first things to be done in setting the action is to ascertain the point at which each key shall balance, and this point must be so arranged that, when the front edge of the key is depressed 9mm., the back part shall rise sufficiently to raise the lever rod to the required height. With a depression of 9mm., and a total length of key—i.e., from the front edge to the point on which the lever rod rests—of 40 to 45 cm., it should raise the lever rod 5½ mm. The relative lengths of each arm of the key from the pin should be as 2:5. Hence if we divide the length of the key into eight equal parts, five should be in front of the pin, and three behind it. The black semitone keys are 49 mm. shorter than the white keys, but the same proportions of length are applicable to them.

If we now examine the action, we shall find that very little alteration can be made in the various parts of it after it has been put together by the action maker. After setting the action in place, the following points should be observed. The length of the hammer shank should be 13cm. from the centre of the pivot on which the boss of the hammer turns to the centre of the face of the hammer head, measured in a straight line. The position of the hammer after delivering its blow should be such as to give it a tendency to fall back. The distance traveled over by the hammer head, from its point of rest to the string, should be 48mm. All these measurements are equally applicable to a grand or an upright action; and if the hammer be stopped by the catcher after having completed one-third of its return, the hopper will have plenty of time to return to its proper position under the boss of the hammer.

(To be continued.)

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